

THE JACOBEAN AND
CAROLINE STAGE

THE JACOBEAN
AND
CAROLINE STAGE

*DRAMATIC COMPANIES
AND PLAYERS*

BY
GERALD EADES BENTLEY

VOLUME II

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PLAYERS

ACTON, FRANCIS. There is only a suggestion that he may have been an actor because of his appearance among the thirty-nine defendants, mostly actors, in Gervase Markham's suit.

1623, May 21—'francis Acton att the white harte in the ould Balye London,' 10s. (See Appendix, p. 682.)

ADKINSON, WILL. He was probably a minor attendant of the King's company, since his name appears only once in connexion with them. There are numerous mentions of a William Atkinson in the records of St. Mary's Aldermanbury after 1602, but the name is too common to make identification probable.

>1625—'Enter Servant, Will. Atkinson:' in *A King and No King*, Act V (K₄v). (1625 4° B.M.; not in 1619, 1631, or 1639 quartos.)

ADSON, J. (not F., as sometimes given). The stage directions of *The Late Lancashire Witches* show that Adson was an attendant of the King's company in the summer of 1634, but there is no other record which certainly associates him with the company. It seems to me not improbable that he was one of the musicians of the King's company, and that he may be identified with the flautist and composer. The identification is suggested by the fact that the name is rather an uncommon one and by the consideration that it would have been economical to use a musician as the invisible spirit in *The Late Lancashire Witches*, for there are over forty roles in the comedy, the musicians were frequently required to play their instruments on the stage, and it would have been easy to have one of them walk on in an invisible cloak.

The allusion to 'Adsons new ayres' in Cavendish's *Country Captain* might refer to his volume of 1621, or it might refer to newer and unrecorded compositions. Possibly it indicates his popularity with the Blackfriars audience as one of the regular theatre musicians.

I have selected only the most biographically significant of the records of Adson as one of the royal musicians; de Lafontaine prints several others in *The King's Musick*.

1621—John Adson's *Courly Masquing Ayres, Composed to 5 and 6 Parts, for Violins, Consorts, and Cornets*, was published.

1633, Nov. 4—'Warrant to swear John Adson a musician for the flute and cornet in ordinary, in the place of Henry Lanier, deceased.' (*King's Musick*, p. 86, from L.C., vol. 738, p. 341.)

1634—'Enter an invisible spirit. J. Adson with a brace of greyhounds', in Heywood and Brome's *The Late Lancashire Witches*, sig. D₄. (1634 4° B.M.).

1640, July 6 and 7—'Warrant to swear William Lanier one of his Majesty's musicians for the wind instruments in ordinary in the

room of John Adson, deceased. Also a patent to grant him a fee of 1s 8d per diem, and £16 2s 6d allowance yearly for a livery.' (*King's Musick*, p. 105, from L.C., vol. 739, p. 408)

c 1640—Near the beginning of the fourth act of Cavendish's *Country Captain*, Captain Sackbury, who is drunk, calls for a tune from the musicians

Musi Doe you meane Master *Adsons* new ayres sir?

Cap. I sir But they are such phantasticall ayres, as it puts a Poet out of his witts to ryme to them but let me heare—

(1649 ed.)

ALLEN, EDWARD (*see ALLEYN*).

ALLEN, JEREMY. Our only reference to him is as a leader of an unidentified touring company at Coventry.

1640, Aug. 19—'p^d given to Jeremy Allin & leonard Smith togeather wth the rest of theire company being stage-players the 19th of August 1640, xx^s.' (Murray, II. 254.)

ALLEN, RICHARD. His name appears in the casts for *Epicoene* (1616 folio) and *The Coxcomb* (1679 folio). Chambers thinks that he was absorbed into the Lady Elizabeth's company in 1613 (Chambers, *E.S.* II. 251). Though there are no references to him after 1616, it is possible that he was a member of the provincial Lady Elizabeth's company (see pp. 177-82). There are several records of Richard Allens in the registers of St. Saviour's and St. Thomas's and in the token books for 1620, 1621, 1623, and 1627, but the name is too common to allow identification.

ALLEN, WILLIAM. His receipt of the livery allowance, and his leading roles in *The Renegado* and *Hannibal and Scipio* indicate that he was an important actor in Queen Henrietta's company throughout its career at the Cockpit; he is named in every list of the company except the short one which Crosfield recorded in his diary in 1634 (see p. 246). Some time before January 1640/1 he had gone to the King's company. Mr. Baldwin (*Organization and Personnel*, p. 64) suggests that he joined the King's men when the Queen's went to pieces in 1636-7, and this suggestion seems not unlikely. His long association with Christopher Beeston at the Cockpit makes it probable that he was the William Allen associated with Mrs. Beeston in recusancy. The 'servante' of the record might mean that he was Beeston's apprentice.

The records from St. Giles in the Fields, in which parish the Cockpit was located, are confusing, since the registers of this parish do not give occupations. The marriage of 1629 seems likely, for one of Allen's fellow members of the Queen's company had been John Blaney. Trueman's assertion of Allen's rank during the wars is somewhat surprising; perhaps the old theatre-goer had confused the actor with the Allen who was a drum major before the wars (see *C.S.P., Dom*, 1639-40, p. 550).

Collier's record of the burial at St. Anne's Blackfriars on 18 October 1642 of 'Mr Allen called servant to the Queen' (Bod.) is a misreading of 'Mr Allin Calcot Servant to the Queen'

1614, Dec 20—A true bill for not going to church on this day or in the three months following was entered against a number of people including 'Jane wife of Christofer Beeston yoman, William Allen yoman'; and the like 25 March 1615, 'Jane wife of Christopher Beeston yeoman, and his servante Wilham Allen'; and the like 25 June 1615, 'William Allen yoman, Jane wife of Christopher Beeston yoman'; and the like 1 January 1615/16, 'Jane Beeston wife of Christofer Beeston gentleman, William Allen yoman' (*Middx Co Rec. ii* 107, 110, 114, 120.)

1625—'Anthonio Grimaldi the Renegado William Allen' in the cast of Massinger's *Renegado* given by Queen Henrietta's men 'at the priuate Play-house in Drurye-Lane'. (1630 4° B M.)

1625, Oct 28—'William sonne of William Allen Player' chris St. G C.

1626—'Captaine Landby William Allin' in Queen Henrietta's cast for Shirley's *The Wedding* (1629 4° HN)

1629, June 29—'William Alleyne and Elizabeth Blane' mar. St G F

c 1630—'Mullisheg, K. of Fesse, by Mr. Will Allen' in the cast of Queen Henrietta's men prefixed to the 1631 4° of Heywood's *The Fair Maid of the West*, Part I, since no actor is listed for the role in Part II, he probably played it there as well. (1631 4° B M.)

1630, Nov. 20—An order was issued for the delivery of livery 'vnto William Allen for himselfe & thirteene others his ffellowes the Queenes Players'. (M S C ii. 352-3)

> 1634—'Pandolph, M Allen' in the cast of Davenport's *King John an't Matilda* given by Queen Henrietta's men 'at the Cock-pit in Drury-lane' (1655 4° B M.)

1635—'Hannibal. By William Allen' in the cast for Nabbe's *Hannibal and Scipio* given by Queen Henrietta's men 'at their Private house in Drury Lane' (1637 4° B M.)

1638, Sept 30—'Samuell sonne of William & Alice Allen' chris St. G F

1639, Dec 5—'William Allen & Elisabeth Russell' mar. St. G F.

1640, Sept. 13—'Robte sonne of William & Alice Allen' chris. St. G.F. 1640/1, Jan. 22—Warrant for swearing him and five others grooms of his Majesty's chamber to attend as players (see p. 64). (M S.C. ii. 397)

1642, July 10—'Ann Daughter of William and Alice Allen' chris. St. G.F.

1643, Apr. 4—'Mary Daughter of William Allen' bur St G F.

1644, Apr. 28—'Hester Daughter of William and Alice Allen' chris. St. G.F.

1645, Aug 1—'Hester daughter of Wilham Allen' bur St G.F.

1646, July 12—'John sonne of William and Alice Allen' chris. St. G.F.

1647—'William Allen' is ninth in the list of ten King's men who signed the dedication to the Beaumont and Fletcher folio. (1647 folio B.M.)

1647, Sept. 28—'Michaell sonne of William Allen' bur. St. G F.

1647, Nov 8—'William Allen' bur St. Anne's Blackfriars.

1648, May 20—‘Elisabeth Daughter of William Allen’ bur. St. G.F.

>1649—Wright says that he was one of ‘those of principal Note at the Cockpit’ (Queen Henrietta’s), and that in the wars ‘Allen of the Cockpit, was a Major, and Quarter Master General at Oxford’. (*Hist. Hist.*, pp. 4 and 8; see Appendix, pp. 693 and 694.)

1652, Oct. 7—‘William So: of William Allin’ bur. St. G.F.

ALLEYN, EDWARD. Alleyn’s career as an actor in Worcester’s and the Admiral’s—Prince Henry’s companies was over long before the death of Shakespeare, though his fame was still great. As early as 1605 he had taken the first steps in the purchase of the manor of Dulwich, and by 1616 his interests were centred in Dulwich far more than in London. The deed of foundation of his College of God’s Gift at Dulwich was read before a gathering of notables on 13 September 1619, and both before and after this date Alleyn’s chief activities were concerned with his foundation, as his diary, 1617–22, and his papers show.

In spite of his new and absorbing interests, Alleyn had not, however, severed all his connexions with the theatre. He still owned the Fortune theatre, and he had a financial interest in the organization of the Palsgrave’s company and of Prince Charles’s. His diary and the Dulwich papers show that he took charge after the old Fortune burned in 1621 and organized a syndicate to finance a new playhouse, retaining one share for himself.

After the close of the diary in 1622, we have no indication of his activities in connexion with the theatre, and it seems likely that he became more and more absorbed in his foundation.

Since Alleyn’s activities in our period were largely philanthropic, and since his career has been so fully set forth elsewhere (*MSS. Dul.*; Collier, *Memoirs of Edward Alleyn*; *Hens. D.* ii. 1–42), I have thought it best to record here only those events in the last ten years of his life which are definitely connected with theatres, plays, or players.

1615/16, Mar. 20—The Prince’s men signed an agreement with Alleyn and Meade in settlement of the company’s debt to Henslowe. See pp. 198–9

1616–17—The Prince’s men complained to Alleyn of Meade’s treatment of them and said that they had had to leave the Hope. See p. 200, n. 3.

1617—The case of *Alleyne v. Edward Travis* shows that he was interested in the Puddle Wharf property after the theatre had been condemned, and that he spent more than £2,000 on the premises before 1623. (Hillebrand, pp. 244–8.)

c. 1617—William Birde wrote Alleyn about a friend of Alleyn’s who was a gatherer at the Fortune (see John Russell).

1617, Oct. 1—‘I came to London in y^e coach & went to y^e red bull.’ (Young, ii. 51.)

1617, Oct. 3—‘I went to y^e red bull & R for y^e younger brother, but 3. 6. 4.’ (Ibid.)

1617, Nov. 11—'pd by mortton y^e fortune quitt rent—o 1 10.' (Ibid., p. 56.)

1617/18, Mar. 22—'Redman & His wife. Cartwright gannell & parr dind w^t vs.' (Ibid., p. 73.)

1618, Apr. 9—'water & ale att y^e fortune *as you like itt.*' (Ibid., p. 79. Warner says that the italicized words are an obvious modern forgery.)

1618, May 30—'pd mortone for y^e tyeths of y^e fortune—o 5 0.' (Ibid., p. 86.)

1618, Aug. 15—Lord Chancellor Bacon wrote to Buckingham, 'I now write to give the King an account of a Patent I have stayed at the Seal. It is of licence to give in mortmain eight hundred pound land, though it be of tenure in chief, to Alleyn that *was* the Player, for an hospital' (Collier, *H.E D.P.* m. 122, n. 1.)

1618, Sept. 13—'I invited to dinner . . . then cam vnlookt for Tho. Allen & His sone mr Edmonds mr Juby & His wife . . .' (Young, ii 103.)

1618, Sept. 18—'Dinner att y^e marmayd in bred street w^t mr Edmonds mr bromfeeld Tho Allen & 5 of y^e fortune company.' (Ibid., p. 104.)

1618, Sept. 20—'pare & His wife: doc: nott: tuchborne mr massie: . . . dind w^t vs.' (Ibid., p. 104.)

1618, Oct 4—'Tho: Allen & His wife sone & daughter Randall wood Jo: Taylore dind w^t vs.' (Ibid., p. 109.)

1618, Oct 13—'I R^e rent att y^e banksid & fortune . . .' (Ibid., p. 110.)

1618, Oct. 22—'pd y^e fortune quitt rent by morton—o 1 10.' (Ibid., p. 111.)

1618, Oct. 23—'I dind w^t y^e company att y^e fortune . . .' (Ibid.)

1618, Oct. 30—'I went to London water to y^e fortune *saw Romeo.*' (Ibid., p. 112. Warner says that the italicized words are an obvious modern forgery.)

1618, Oct. 31—'. . . after dinner w^t y^e fortune men att selling the leasee.' (Ibid.)

1618/19, Jan. 8—'ale w^t them att y^e fortune.' (Ibid., p. 122.)

1618/19, Jan. 12—'I went to y^e fortune to R rent . . .' (Ibid.)

1619, Apr. 15—'water from y^e fortune—o 0 4.' (Ibid., p. 130.)

1619, May 9—'w: pare & His wife Jo Russel & His wife . . . dind w^t vs.' (Ibid., p. 134.)

1619, June 20—'Ther dind w^t vs . . . 4 off y^e princes men . . .' (Ibid., p. 138.)

1619, July 11—'Ther dind w^t vs will borne & His wife . . .' (Ibid., p. 142.)

1619, July 26—'I went to y^e fortune w^t mr Scott . . .' (Ibid., p. 146.)

1619, Aug. 15—'Ther dind w^t vs mr Taylore mr gunell His wife & daughter franc: grace.' (Ibid., p. 147.)

1619, Aug. 22—'Ther dind w^t vs mr Hobbs mr Cartwright & mr Jones his man.' (Ibid., p. 148.)

1620, Apr. 5—'I dined w^t mr Hewitt & ther wase y^e princes musitions mr ball & mr drewe . . .' (Ibid., p. 174.)

1620, Apr. 9—'Ther dind w^t vs mr gunnell: Cartwright: parr & price y^e King of bohemes men.' (Ibid.)

1620, Apr. 12—'pd y^e quitt rent for y^e fortune dwe att michell T ast

—o 1 10 pd y^e tyethes for y^e fortune bothes theys by morton—
 —o 5 o.' (Young, ii. 174)
 1620, May 23—'pd my fyne being ratett . . . y^e fortune att 20^t . . .' (Ibid., p. 177)
 1620, July 23—'ther dind w^t vs will boarne & His boye . . .' (Ibid., p. 185)
 1620, Aug. 13—'John Lowen & His wife dind w^t me.' (Ibid., p. 186)
 1620, Nov 7—'fortune quitt rent—o 01 10' (Ibid., p. 193)
 1620/1, Feb 23—'I went to meet Sr Nic Stoddard in powles spent att y^e pole Head w^t Hym m^r borne & gunnell—o 0 6' (Ibid., p. 202.)
 1620/1, Mar. 18—'Charles massy y^e Collyar & His sone & canterbury & His wife dind Here.' (Ibid.)
 1620/1, Mar. 24—'pd y^e tyeth for y^e fortune by morton—o 05 o.' (Ibid., p. 204.)
 1621, Apr 15—'borne' massey Cartwright gunnell grace Hunt dind Here & my Lewsham baly' (Ibid.)
 1621, Aug 10—'I agreed w^t they princes men for 30^t to quitt all.' (Ibid., p. 216.)
 1621, Aug 12—'Mr Edmonds. Charles Massey & on other off y^e compa[n]y dynd Here' (Ibid.)
 1621, Nov. 19—'giuen charles massye att His playe—o 5 o.' (Ibid., p. 224.)
 1621, Dec 9—'fnd this night att 12 of y^e clock y^e fortune was burnt.' (Ibid., p. 225.)
 1622, Apr. 16—'Dinner att y^e Hart in Smithfeeld w^t y^e builders off y^e fortune.' (Ibid., p. 234.)
 1622, Apr. 26—'water to London 6^d wine w^t y^e fortune workmen 12^d.' (Ibid., p. 235.)
 1622, Apr. 28—'I went to westminster to mete y^e workmen off y^e fortune . . .' (Ibid., p. 236.)
 1622, May 1—'I mett y^e workmen att Ric gunnells . . .' (Ibid.)
 1622, May 3—'I . . spent att diner w^t Hym & y^e fortune builders—o 07 o.' (Ibid.)
 1622, May 6—'I dind w^t y^e fortune workmen att angells . . .' (Ibid., p. 237.)
 1622, May 13—'pd y^e first payment for y^e fortune building 25^t . . .' (Ibid.)
 1622, May 26—' . . . m^r gunell His cosen brother & wife dind Here' (Ibid.)
 1622, June 4—'I dind w^t m^r Hemings' (Ibid., p. 238.)
 1622, June 12—'I went to y^e Lord off Arundle showed y^e fortune plott . . .' (Ibid.)
 1622, June 17—'I dind att y^e fortune att Smiths Howse . . .' (Ibid., p. 239.)
 1622, July 19—'I seald y^e Leases off y^e fortune dind w^t y^e Justices att angells' (Ibid., p. 244.)
 1622, July 21—'Charls massy & His Cosen ned Collins 2 shagbutts & a cornett dind Here.' (Ibid., p. 246.)
 1622, Aug. 15—'I went to y^e fortune to meet w^t m^r thicknis & others . . .' (Ibid., p. 247.)
 1622, Aug. 18—'m^r doughton m^r gwalter. m^r gunell: m^r garman & wigpitt w: Cartwright m^r [sic].' (Ibid.)

1622, Sept. 6—' . . . from thenc to y^e fortune I dind w^t m^r axell & gaue His wife for ned Laighton 20^s I gaue His man 6^d His mayd 6^d . . . I seald att vnderwoods y^e fortune Leases & so came Home.' (Ibid., p. 249.)

1622, Sept. 22—'m^r gunnell & His wife . . . dind Here.' (Ibid.)

1623, June 2—'On Monday, the Lord Duke of Richmond, the lord treasurer, the Earls of Arundel, Pembroke, Montgomery, Carlisle, if not others, all, with Sir Thomas Edmondes, treasurer of the household, Sir John Fearne, Allein, some time a player, now squire of the bears, Inigo Jones, surveyor of the king's works, rode hence on Tuesday, towards Winchester and Southampton, to take order for his majesty's entertainment with the prince and Lady Mary, whither, it is said, the king intends to go and meet them. Which lords are to be here [London] again on Saturday [7 June] ' Dr Meddus to the Rev. Joseph Mead, 5 June 1623 (Birch, *James I*, ii. 402-3.)

1623, June 28—' Joane Alleyn late the wife of the worshipfull Edward Alleyn Esquier M^r of his Ma^{ts} Game of Beares Bulls and Masteine Doggs, and founder of the Colledge of God's guift . . . daughter of the worshipfull Phillip Henslowe Esquier deceased departed this mortall life without yssue on the 28th daye of June Anno D^r 1623, and was solemnly interred in the Quier of the Chappell of the aforesaid Colledge on the south side thereof neare to the high alter on the ffirste daye of July following.' (Young, ii. 34.)

1623, Dec. 3—He married Constance, eldest daughter of John Donne, Dean of St. Paul's. (Ibid., p. 35.)

1623, Dec. 20—'But the strangest match in mine opinion is, that Allen the player hath lately married a young daughter of the Dean of Paul's; which, I doubt, will diminish his charity and devotion towards his two hospitals.' John Chamberlain, Esq., to Sir Dudley Carleton, 20 Dec. (Birch, *James I*, ii. 441.)

1626, Nov. 25—He died on this date and was buried the 27th of November (Young, ii. 40.)

1660—'About this time also *Edward Allen of Dulwich in Surry*, founded a fair Hospital at *Dulwich*. . . . This man may be an example, who having gotten his wealth by Stage-playing converted it to this pious use, not without a kinde of reputation to the Society of Players.' (Sir Richard Baker, *A Chronicle of the Kings of England* [1660], p. 447.)

ALLINGTON, JOHN. His importance at Blackfriars was probably not great, for he appears only in the ticket of privilege, and even there does not appear in the nine names in the body of the document, but is one of the two added in the marginal list of eleven.

1636/7, Jan. 12—Ticket of privilege as attendant of players granted to 'John Allington' and ten others 'employed by his Ma^{tes} servantes the Players of the Blackfryers.' (M.S.C. ii. 380.)

APPERLEY, JOHN. There is no direct evidence that he was connected with the stage, but many Southwark musicians were.

1612/13, Mar. 18—'John Aperley s of John a musician' chris. St. S.S.

1615, Oct. 22—'Elizabeth Apperlye d of John a musitian' chris. St. S.S.
 1617/18, Mar. 12—'Wm Atterley s of John a Musitian' chris. St. S.S.
 1619/20, Mar 9—'Margaret Apperley d of John a Misitian' chris. St. S.S.

ARCHER (ARZSCHAR, ERTZER), ROBERT. He appears as an English actor in Germany from 1608 until he was dismissed by the Elector of Brandenburg with a payment of 250 thalers as settlement of his claims, 16 May 1616. (See Meissner, *Englischen Comedianten*, pp. 41 and 52; Herz, *Englische Schauspieler*, pp. 52-3; Cohn, *Sh. in Ger.* lxxxviii.)

ARMESTEAD, EDWARD (see ARMIGER, EDWARD).

ARMIGER, EDWARD. Armiger belonged to the obscure Red Bull-King's troupe. In 1629 he was touring with a company from the Red Bull, and in 1634 he is said to belong to the company at the Fortune, which was probably the same troupe. It is probable that the Edmund Armiger whose estate was in question in 1640 is not the same man. Malcolm said that he had found a notice of the burial of Edward Armiger at St. Giles' Cripplegate, 30 September 1635 (*Londonium Redivivum*, iii. 304). There is no such entry as he describes, perhaps only his date is in error, but I failed to find any burial entry for the player before 1653. Unless there was more than one Edward Armiger at St. Giles', the marriage license indicates that the actor was born about 1612.

1629, Nov 30—William Perry and Richard Weeks, 'his Majestie's sworne servantes,' showed at Reading a license of the Master of the Revels dated 10 November 1629. The clerk at Reading recorded eight names, including 'Edward Armiger', 'all of the Red Bull company'. (Murray, ii. 386.)

1634, July 15—'Edward Armiger, Gent., of St Giles, Cripplegate, Bachelor, 22, & Also Budsdell, of same, Sp^r, 21, her father's consent, at St Faith's.' (*Marriages, London*.)

1634, July 18—'Edward Armestead' is one of the four who, Kendall told Crosfield, were the chief of the Fortune company. (*Crosfield's Diary*, p. 72.)

1635, Aug. 21—'Edward, sonne of Edward Armiger, Player' chris. St. G.C.

1635, Sept. 2—'Edward sonne of Edward Armiger Player' bur. St. G.C.

1637, May 6—'Henry son. of Edward Armiger Player' bur. St. G.C.

1640 (?)—'John Bradshaw to Mr. Mortimer. I pray Mr. Mortimer to see how a suit in Chancery is proceeded in between Nicholas Bedingfield, of Suffolk, and Petronill Byfield, who pretends to be executor of Edmund Armiger. I hear they were come to examining of witnesses last term. . . .' (C.S.P., Dom, 1640-1, p. 361.)

ASHBORNE, EDWARD. He is known only as an attendant of the King's company, though it is possible that he should be identified with Ashton.

1610, May 9—'A servant of Edward Ashborne' bur. St. G.F.

1624, Dec. 27—Herbert exempted 'Edward Ashborne' from arrest as one of twenty attendants of King's. (See pp. 15-16.)

ASHTON, — (*see also ASHBORNE, EDWARD*).

c. 1635—In stage directions for King's revival of *Love's Pilgrimage*, II. 1, 'Enter two Servants, Rowl Ashton', and IV 1, 'Enter a Servant, Rowl Ashton'. (1647 folio B M Dated from revival licensed 16 September 1635, *Herbert*, p. 36)

ASKEN, AARON. A wandering entertainer in Germany, sometimes called Aaron the Dancer. He appears with Robert Reynolds's troupe in 1627 and 1640. (Herz, *Englische Schauspieler*, pp. 31, 55 ff.)

ATKINS, JOHN. There seem to have been at least two John Atkins connected with theatrical affairs. The man who held Globe property and the man who married Alice Heminges may reasonably be assumed to be the same, and perhaps he is the man buried at St. Mary's. The man who sued the players may have been the one who had occupied the Cockpit property, but there is no reason to suppose that he is to be identified with the friend of the Heminges family.

1612/13, Feb 11—'Jhon Atkyns & Ales Hemming' mar. St. M A

c. 1615—The housekeepers of the Globe had granted two small parcels of ground of the Globe property to a John Atkins in trust for John Heminges (Wallace, *Sh and Lond. Assoc.*, p. 63, and Baldwin, *Organization and Personnel*, p. 104)

1616, Aug 9—The Cockpit properties which Beeston leased were late occupied by John Atkins. (Hotson, p. 89)

1616, Aug 25—'Jhon Atkins' bur. St M A.

1631, Oct. 18—'A petition of Iohn Atkins against Richard Gunnell William Cartwright Richard Fowler & Mathew Smith Answered of course.' (M S.C. II. 406)

1631, Nov. 28—'A petition of John Atkins agst Rich^d Gunnell, W^m Cartwright Richard Fowler & Mathew Smith y^e Queene of Bohemias Players Answered (vizt) If Richard Gunnell &c' doe not gne the pet^r satisfaccōn heerin before the expiration of one moneth after the sight heeroft, The pet^r may take the ordinary course of Law for his relieve.' (Ibid.)

1635, Dec. 31—A John Atkins, scrivener, was named as one of the overseers in the will of the King's comedian, John Shank. See Appendix, p. 648.

ATTERLEY, JOHN (*see APPERLEY, JOHN*).

ATTWELL (ATTEWELL, OTTEWELL), HUGH. Early in his career he was an actor for the Queen's Revels company (see Nungezer), but by the beginning of our period he had become a Prince Charles's man. Apparently he remained with this company until his death. It was not Hugh Attwell, but George, possibly his

father, who was associated with *Attowell's Jig* (see Baskerville, *Jig*, pp. 238-41). Rowley's elegy tells us that he was a 'little man', and the mention of his six years' fight with Death suggests that he may have been forced to leave the stage some time before his death. 1615/16, Mar 20—No. 6 to sign debt funding agreement of the players at the Hope, probably Prince's (Charles I) with Alleyn and Meade. (*Hens. Paps*, pp. 90-1.)

1616-17—No. 6 to sign Prince's (Charles I) letter to Alleyn explaining their disagreement with Jacob Meade and asking for a loan (see p. 200, n. 3). (*Hens. Paps*, p. 93.)

1618, May 4—'Hugh Atwell, of St Botolph, Aldersgate, London, Gent, & Mary Partridge, of same, widow of John Partridge, late of same, Gardener, at Stepney, co. Middlesex' (*Marriages, London*)

1618/19, Jan. 6-Feb. 2—'New-yeere. H Atwell' in Middleton's *Inner Temple Mask or Mask of Heroes* (1619 4° B.M.)

1621, Sept 25—Died. Collier (*H E D P.* i 406-7) quotes from a broadside by William Rowley 'in the Library of the Society of Antiquaries' the following

For a Funerall Elegie on the Death of Hugh Atwell, Servant to Prince Charles, this fellow-feeling Farewell who died the 25th of Sept. 1621

So, now Hee's downe, the other side may shout
 But did he not play faire? held he not out
 With courage beyond his bone? full sixe yeaeres
 To wrastle and tugge with Death! the strong'st feares
 To meet at such a match. They that have seene
 How doubtfull Victorie hath stood betweene,
 Might wonder at it. Sometimes cunningly
 Death gets advantage by his cheeke and eye
 We thought that ours had beene the weaker part,
 And straight agen the little mans great heart
 Would rouse fresh strength and shake him off awhile.
 Death would retire, but never reconcile.
 They too't agen, agen, they pull, they tugge,
 At last Death gets within, and with a hugge
 The faint soule crushes. This thou maist boast, Death,
 Th' hast throwne him faire, but he was out of breath.
 Refresh thee then (sweet Hugh), on the ground rest.
 The worst is past, and now thou hast the best.
 Rise with fresh breath, and be assur'd before,
 That death shall never wrastle with thee more
 Oh, hadst thou Death (as warres and battels may
 Present thee so) a field of noble clay
 To entertaine into thy rhewmie cell,
 And thou wouldst have it be presented well,
 Speake thy oration by this man's toung.
 'Mongst living Princes it hath sweetly sung,
 (While they have sung his praise) but if thy Court
 Be silence-tyde and there dwells no report,
 Lend it to Life to store another flesh.
 We misse it here, wee'l entertain 't afresh.

EPITAPH.

Here lyes the man (and let no lyars tell)
 His heart a Saints, his young a silver bell
 Friend to his friend he stood by Death he fell
 He chang'd his *Hugh*, yet he remains At-well.

WILL ROWLEY

AXEN (AXALL, AXELL, AXON), ROBERT. As an actor he appears always with the companies at the Phoenix in Drury Lane, first with Queen Henrietta's men and, after they had moved to the Salisbury Court, with the King and Queen's young company. His known roles do not indicate that he was an important actor. It seems probable to me that the Jackson in the Queen's men's cast for *King John and Matilda* is a slip for Axen, since there is no other known reference to an actor named Jackson in the period, and since the role is about the size of the ones Axen had in three of the company's other plays, the first and second parts of *The Fair Maid of the West* and *Hannibal and Scipio*. The entry from Alleyn's diary may indicate too large an establishment for the actor, but those from St. James's are more likely.

1622, Sept 6—Alleyn's diary has, 'I went to Doc backer att ye Charter Howse from thenc to y^e fortune I dind w^t mr axell & gaue His wife for ned Laughton 20^s I gaue His man 6^d His mayd 6^d.'
 (Young, II 249.)

c. 1630—'An English Merchant, by Rob Axell' in cast of Queen Henrietta's men prefixed to the 1631 4^o of Heywood's *The Fair Maid of the West*, Part I, 'The Duke of Mantua, By Rob Axall' in the cast prefixed to Part II. (1631 4^o B.M.)

1630/1, Feb 6—'Everelda d. of Robert Axon & Mary his wife' chris. St. J.C.

1632/3, Jan 16—'Symon s of Robert Axon' chris St. J.C.

1632/3, Jan 21—'Simon s. of Robert Axon' bur. St J.C.

1634, Mar 28—'Will'm s. of Robert Axon' chris St J.C.

1634, Sept 11—Legacies in the will of Thomas Basse to him, his wife Mary, and his son Thomas. (See Appendix, p 631.)

> 1634—'Chester, M. [Mr] Jackson' in cast for Davenport's *King John and Matilda* by Queen Henrietta's men at the Cockpit. (1655 4^o B.M.)

1635—Two parts—'Bomilcar. By Robert Axen' and 'Gisgon. By Robert Axen'—in cast for Nabbe's *Hannibal and Scipio* given by Queen Henrietta's company 'at their Private house in Drury Lane' (1637 4^o B.M.)

1639, Aug 10—'Robert Axon' is listed first in the ticket of privilege and certificate for the young company of Cockpit players. (M.S.C. II. 390.)

BABHAM, CHRISTOPHER. His connexion with the stage is obscure. If Blagrave and Beeston are to be trusted, he had at least business relations with the King's men. How Sir Henry Herbert handled the complaint we do not know, but it is certain that Hammerton

became an important actor in the King's company. It is not certain that Babham is to be identified with the gentleman jailer.

1632, Nov. 12—William Blagrave and Wilham Beeston petition the Lord Chamberlain for recovery of the boy Stephen Hammerton whom Christopher Babham has stolen from them and employs at Blackfriars; the Lord Chamberlain refers the case to Sir Henry Herbert (*M.S.C.* ii. 408.)

1635 (?)—A Christopher Babham petitions Secretary Coke to renew his predecessor's orders for £70 to him due upon his fee of gentleman jailer.

I. Petition of Christopher Babham to Lord Treasurer Portland. Has been employed in the King's service for the better part of his life, to the peril thereof in the time of the great plague, when he attended the Receipt of the Exchequer, after which he served in the office of gentleman-gaoler in the Tower, as also in paying and receiving moneys for victualling the Navy, and in posting day and night to expedite the King's service, by reason whereof the King became indebted to him 70*l* upon the fee of gentleman-gaoler, besides 200*l*. disbursed to Sir Allen Apsley for provisions in the Navy. Prays warrant for payment of the 70*l*. (*C.S.P., Dom*, 1635-6, p. 68.)

BACKSTEAD, WILL (*see* BARKSTED).

BACON, JOHN. A minor attendant of the King's company. The name in the stage directions of the folio has sometimes been read as 'Job.', but it is clearly 'Joh'. The production in which Bacon performed with the pistol was probably shortly after 16 September 1635, when Sir Henry Herbert relicensed the play. (*Herbert*, p. 36.)

c. 1635—'Joh. Bacon ready to shoot off a Pistol' in stage direction for King's revival of *Love's Pilgrimage*, IV. i (1647 folio B.M. Dated from renewal license dated 16 September 1635; *Herbert*, p. 36.)

1636/7, Jan. 12—Ticket of privilege as attendant of players granted to him and ten others 'imployed by his Mat^{es} servantes the Players of the Blackfryers.' (*M.S.C.*, ii. 380.)

BAGSTARE, RICHARD (*see* BAXTER, RICHARD).

BALLS, FRANCIS. Balls was a minor actor, possibly a hired man, in the King's company. Professor Sisson says in the introduction to his edition of Massinger's *Believe as You List* for the Malone Society (p. xxxii), 'Francis Balls was probably the son of one Richard Balls, musician to the King, employed also by the King's company at the Blackfriars theatre, who died shortly before 1623. This fact may explain why in one instance (l. 830) he is called "ffan [Fran] Balls" and elsewhere "M^r Balls" (ll. 1362, 2367) ... my information is derived from Chancery records, as yet unpublished. . . . It may be observed that Pattrick and Rowland play Demetrius when he is to speak, and Balls when he has a silent part.'

1631, May 6 (lic)—He divided the part of Demetrius ('ffan Balls') with William Patrick and 'Rowland' in the King's production of *Believe as You List*. He was also one of the Attendants of King Prusias ('mr Balls') and one of the Attendants of Marcellus ('mr Balls') in the same production. (Greg, *Dram. Doc.*, pp. 297-9.)

BALLS, RICHARD. A royal musician who was sometimes employed by the King's company (see Francis Balls). Viscount Mandeville's letter shows that he was also a city wait.

1620, Apr 5—'I dined wt mr Hewitt & ther wase y^e princes musitions
mr ball & mr drewe' (Alleyn's Diary, Young, II. 174.)

1622, Oct. 21—'VIII 48 Letter from H. Mandeville to the Lord Mayor and Court of Aldermen, soliciting for John Willson the place of one of the servants of the City for Music and Voice, vacant by the death of Richard Balls' (*Remembrancia*, p. 303.)

BAND, THOMAS (see BOND, THOMAS).

BANKES, WILLIAM. An actor in Prince Charles's (II) company who was not sworn groom until 1635, but who had some sort of protection, or at least convinced his creditors that he had, as early as 1631. The fact that this is the year of the formation of the company suggests that he was associated with it from the beginning. The number of petitions against Bankes for debt may indicate something of his character or they may indicate that he was a financial agent for the company, though the latter is most unlikely, since he appears in none of the other lists of the company. There is no evidence that he was a fraud, as Thomas Barnes (q.v.) was. It is not at all certain that the William Bankes of Foster Lane is the same as the actor, though one would surmise that collecting penalties for oaths might appeal to a man with so many debts as the player had.

1631, May 6—'A petition of Francis Baber against William Bankes debt 30¹¹' (M.S.C. II. 404.)

1631, May 26—'A petition of Francis Baber against William Bankes debt 30¹¹ Answered (vizt) If William Bankes doe not giue the pet^r satisfaccōn heerin vpon sight heeroft The pet^r may take the benefitt of his Mates Lawes for his relief.' (Ibid.)

1631, July 1—'A petition of William Bankes agst Mr Edw Crofts debt 200¹¹' (Ibid., p. 405.)

1631, July 8—'A petition of William Bankes against Mr Edward Crofts debt 200¹¹ Answered (vizt) If Mr Edward Crofts doe not giue y^e pet^r satisfaccōn heerin vpon sight heeroft The pet^r may take the ordinary course of law for his relief.' (Ibid.)

1631, July 23—'A petition of Edward Hurd against W^m Bankes debt 30¹¹ Answered (vizt) Let William Bankes see this petition & satisfie the pet^r within one moneth after the sight heeroft Or else the pet^r may take the benefitt of his Mates Lawes for his relief' (Ibid.)

1631, July 23—'A petition of William Bankes against Mr William Askewgh 77¹¹.' (Ibid.)

1632, Oct. 4—'A petition of William Wombwell against W^m Bankes

debt 60*l*ⁱ Answered wth leaue graunted vpon sight.' (M.S.C. ii. 407.)

1632/3, Feb. 20—'A petition of W^m Bankes & Alexander Bradshaw agst Mr John Wortham' (Ibid., p. 409)

1633, Apr. 20—'A peticōn of Raph Bankes against W^m Bankes debt 50*l*ⁱ Answered wth leaue graunted [vpon sight] after one weeke after sight' (Ibid.)

1633, May 10—'A petition of Thomas Bankes agst W^m Bankes' (Ibid., p. 410)

1633, May 10—'A petition of Thomas Tennant against W^m Bankes Answered (vizt) I desire my Lord chiefe Iustice to take this pet^{rs} pittifull estate into his fauourable consideration & take such order for the pet^{rs} speedy inlargement as may bee convenient.' (Ibid.)

1634/5, Feb. 24—'A peticōn of W^m Bankes against Mr John Worthā Answered wth leaue graunted after a moneth after sight.' (Ibid., p. 411.)

1635, Dec. 12—'William Bankes' was one of four men named in 'fflower seuerall Warrantes for the swearing of these 4 personnes Groomes of the Chamber in ordinary wthout ffee to attend the Prince his Highnes in y^e Quality of Players' (Ibid., p. 377)

1635/6, Mar. 24—'Appointment by Robert Lesly, one of the gentle-men of the Privy Chamber, of William Banckes of St. Foster's, Foster Lane, London, as his deputy within that parish, for seven years next ensuing, to see that the statute of the 21st James I. for suppressing profane swearing and cursing, be duly put in execution, also to collect penalties for breach of the statute, and to pay the same over to the said Robert Lesly, deducting 2s 6d. out of every 20s for his pains [A printed form with the names and dates filled in manuscript.]' (C.S.P., Dom., 1635-6, p. 320)

1636, June 28—'A peticōn of W^m Vanham against W^m Bankes debt 130*l*ⁱ Answered (vizt) Let the pet^r discharge Bankes of the Arrest made vpon Bankes wthout leaue. And after that, if Bankes shall refuse to give him satisfaccōn for his iust debt the pet^r may take the ordinary couse of Law for his relief.' (M.S.C. ii. 411.)

BARBOR, EDMOND Probably not an actor, but he is among the thirty-nine sued by Markham, at least twenty-nine of whom were actors.

1623, May 21—In Markham's suit as 'Edmond Barbor on Charken-well hill', 22s. (See Appendix, p. 682.)

BARFIELD (BAREFIELD, BARFFEILDE, BARRFOOTE, BURFEILD), ROGER. Barfield was one of three leaders of a travelling Queen Anne's company in 1606 (Murray, ii. 400). His absence from later dramatic records, as well as his designation as 'Gentleman' at St. Giles', suggests that he had left the stage before the death of Shakespeare. The Roger Barfield, trumpeter, is not improbably the player, for it is noteworthy that his first appearance as a royal musician comes between his designation as a player at St. Giles' and his designation as a gentleman. One would think trumpeting a not uncongenial employment for a former provincial actor.

1609/10, Feb. 28—'Lease from Edward Alleyn, of St. Saviour's, Southwark, esq., to Edmond Williams, of the parish of St. Giles without Cripplegate, "packthredmaker", of two messuages in Whitecrosse Street, in the par. of St Giles, in the tenure of the said Edmond Williams and Roger Barffeilde, for 14 years, at a rent of 3l' (*MSS Dul*, p. 237)

1610/11, Jan. 2—'Isabell daughter of Roger Barfield Player' chris. St C.C.

1610-11—'Roger Burfeild' is last in a list of six trumpeters named in an allowance for wages and liveries granted to Prince Henry's servants. He is in the lowest of the wage groups, receiving £13 6s. 8d yearly wages and £13. 2s. 10d for livery (*King's Musick*, p. 49, from L.C., vol. 592, p. 14.)

1612—'Roger Barfeild' received mourning allowance as one of the 'trumpeters of the late Prince Henry of Wales'. (*Ibid.*, from L.C., vol. 555.)

1614, July 3—'Susan dau. of Roger Barfield, Gentleman' bur. St. G C

1616, July 12—'Anthony sonne of Roger Barfield gentleman' chris. St. G C

1618—'Roger Barfeild' is listed as one of the twenty-eight trumpeters of Queen Anne in the accounts for her funeral. (*King's Musick*, p. 52, from L.C., vol. 556.)

1625—In the list headed 'The Chamber of King Charles', the fifth and last of the trumpeters listed is 'Roger Barrfeild'. (*Ibid.*, p. 59, from L.C., vol. 557.)

1625, May 28—In a warrant for liveries and banners to be delivered to seventeen trumpeters, the name of 'Roger Barfoote' appears fifth (*Ibid.*, pp. 55-6, from L.C., vol. 813, p. 10.)

1625, July 4—'Warrant to the Treasurer of the Chamber, to pay to Josias Broome, Nicholas Transome, William Arnold, Roger Barefield, and Robert Broome, his Majesty's Trumpeters, 16d. each per day for wages' (*C.S.P., Dom*, 1625-6, p. 543.)

1626, May 28—A warrant for twenty-three King's Trumpeters contains the name of 'Roger Barrfoote' and all the others of the above warrant (P.R.O. L.C. 5/51, p. 10.)

BARKSTED (BACKSTEAD, BARKSTEAD, BAXTED, BUCKSTEAD), WILLIAM. Before 1616 he belonged to the Queen's Revels, then to the Lady Elizabeth's, and then to Prince Charles's men, and in that time he published *Myrrha* and *Hiren* (see Nungezer and *D.N.B.*). After March 1615/16 there is no direct evidence to connect him with the stage or even to prove that he was alive, though Taylor's anecdotes suggest that he had some popularity, and the use of 'late' in 1638 but not in 1629 might imply that he had died between the two dates. Hazlitt's identification of Barkstead as the 'Mr. Wm. Buckstead Comedian' whose name is signed to 'A Prologue to a playe to the cuntry people' (MS. Ashmole, 38, art. 198) is probable (Hazlitt, *Handbook*, p. 26). It is generally thought that his name on the title-pages of certain copies of the 1631 edition of *The Insatiate Countess*, the omission of the play

from the Marston collection of 1633, and the character of much of the verse of the play indicate that Barkstead finished Marston's play.

1615/16, Mar. 20—No 7 to sign the debt-funding agreement of the players of the Hope, probably Prince's men, with Alleyn and Meade. (*Hens Paps*, pp 90-1, see above, p 199.)

1629—Anecdote No 11 in John Taylor's *Wit and Mirth* begins, 'Will Barkstead the Plaier cast his Chamber-lye out of his window in the night'. (*All the Workes of John Taylor The Water-Poet*, 1630, B.M.)

1631—The third edition of *The Insatiate Countess* has alternate title-pages, one of which says, 'Written, By William Barksteed', and the other, 'Written by Iohn Marston'

1638—The fourth anecdote in *Taylor's Feast* concérvs 'Will Baxted, a late well knowne fine Comedian' (1638 4° HN, pp 10-15.)

BARNES, THOMAS. Barnes was not a player at all, but a carpenter who perpetrated a fraud by posing as one of the Lady Elizabeth's men, apparently with the connivance of Joseph Moore, the leading member of the company. The Lord Chamberlain's records set forth the events clearly enough. Other players no doubt presumed on the protection of their livery, but I know of no other case so fully set forth as this one.

1629, July 2—The L C. Books record a warrant to swear 'Thomas Barnes A groome of ye Chamber in ordinary', in the margin is, 'Queene of Bohemia's Players' (M S C. II. 350)

1631, June 20—Two women petition the Lord Chamberlain for redress against Thomas Barnes, who has ejected them from their house without reason (*Ibid.*, p 405.)

1631/2, Jan 11—'A petition of Drue Heydon against Thomas Barnes debt 52^l Answered of course' (*Ibid.*, p 406)

1631/2, Jan 23—'A petition of Edward Gerrard agst Thomas Barnes debt 600^l ingagem^t . . .' (*Ibid.*)

1631/2, Jan 23—To a petition of Drue Heydon against Thomas Barnes, the Lord Chamberlain answers that he has questioned Barnes, who can say in his defence only that he is a Queen of Bohemia's player. Upon further questioning, the Lord Chamberlain discovers that Barnes is a carpenter who never had any knowledge of stage playing, and discharges him from his Majesty's service. (*Ibid.*, pp. 406-7.)

1631/2, Jan 23—'Tho Barnes discharged his seruice' is the marginal notation to the following: 'Wheras by virtue of a Warrant vnder my hand of the second of Iuly 1629 one Thomas Barnes was sworne his Mat^{es} servant in the place of a Groome of the Chamber in ordinary vpon p^ttence that Hee was one of the Company of Players, which by his Mat^{es} fauour had a lycence to practice vnder the name of the Queene of Bohemias [Players] servants wheras in truth the sayd Barnes is by profession a Carpenter & neuer did nor doth professe the quality of a stageplayer but was dishonestly & sinistly obtruded vpon mee by the false & fraudulent suggestion of one Ioseph Moore that followed the busines in the name of the company

out of a corrupt end to deriuue vnto him selfe a benefitt by intituling the sayd Barnes vnto ye previledge & proteccōn of his Ma^{tes} service as now appeareth vnto mee vpon the seuerall petitions of diuerse persons of good credit from some of whome the sayd Barnes doth most iniuriously and scandalously detayne their iust & due debtes & others of them Hee hath drawne to bee bound for him in great sommes of money, which since, hee hath suffered to bee forfeited & therby hath exposed those which were ingaged for him vnto the danger of imprisonm^t & apparent ruine of their estates ffor reformation heerof & to the end that his Ma^{tes} service may bee purged from the stayne of soe dishonest foule proceedings. Theis are to will & require you to call the sayd Barnes before you & him to dismisse & discharge out of his Ma^{tes} service & all relation therunto & to cause his name to bee blotted and razed out of the list of his Mates servantes Heerof you may not fayle & this shall bee y^e warrt. Whitehall the 23th of Ian. 1631.' Addressed 'To ye gent' vshers dayly Wayters & to euery of them.' (Ibid , pp 356-7.)

1631/2, Jan 26—'A petition of Edward Gerrard & Edward Bankes against Thomas Barnes debt 50^l . . .' (Ibid , p. 407.)

BARRETT, JOHN. The records connect him with only one company, the King's Revels. The fact that he had a son in 1637 is good evidence that the production of *Messalina* in which he played the empress must have taken place long before 1640, the year which is usually suggested for the production.

c. 1634?—'Messalina Empresse—John Barret' in King's Revels cast for Richards's *Messalina, the Roman Empress*. (1640 ed. B M)

1634/5, Mar 10—In full list of players at Norwich. Some of them seem to be King's Revels men, though the records do not give the name of the company, probably two companies. (See pp. 286 and 288-9)

1637, Nov. 12—'William, son of John Barrett, Player' chris St. G.C.

1638, Nov. 11—'Gustavous, sonne of John Barratt, Player' chris St. G.C.

1639/40, Jan. 31—'William sonne of John Barrett Player' bur. St G.C.

1640, Mar. 31—'John Barratt player' bur. St G.C.

1640, May 8—'Gustavous sonne of John Barratt Player' bur. St G.C.

BARRETT, WALTER. When a Lady Elizabeth's company got into trouble at Coventry, in March 1615, the names of the actors were copied from the patent of 31 May 1613. One of these actors was Walter Barrett. Eleven years later he was still a provincial actor.

1613, May 31—Named in patent to Lady Elizabeth's of this date which was copied at Coventry 28 March 1615. (See R.E.S. i. 183.)

1624, Apr. 9—'Walter Barrett' named as an associate of William Perry in a confirmation of licence of 31 October 1617 to 'Children of the Revels to the late Queene Anna' shown at Exeter. (*Hist. MSS. Com* , Records of the City of Exeter, p 171, and Murray, ii. 273.) See James Jones.

BASSE, THOMAS. He was a Lady Elizabeth's man in 1611 and 1613, but before June 1617 he had become a fellow and sharer of Queen Anne's company, according to the Baskerviles. Evidently he had become a member between June 1616 and June 1617, since he is not mentioned by the Baskerviles in connexion with the agreement of the former date. After the break-up of Queen Anne's company he joined with several of his fellows to start the Children of the Revels, a company which appears never to have begun performing. From 1622 until 1634 we have no record of him. It is noteworthy that all the legatees in his will, outside his own family, are members of Queen Henrietta's company or their families—Axon, Robbins, Perkins, Bowyer, and the two Beestons. He may have cherished ex-Queen Anne's men exclusively, but it is possible that he had an unknown position at the Phoenix in the reign of Charles I.

1617, June 3—The Baskerviles say that he refused to sign the new agreement of Queen Anne's men on this date, though he was a fellow and sharer of the company (Fleay, *Stage*, pp. 285-8)

1619, >May 13—As a member of Queen Anne's company, he was eleventh of sixteen men named to receive black cloth for her funeral procession (M S C. ii 325.)

1622, July 8—He is the fourth of seven late Queen Anne's men named in a warrant for a Privy Seal and another for a Signet Bill for licensing the Children of the Revels (Murray, ii 193-4, see above, pp. 167-8)

1622—Herbert listed him in his office book as fourth of the seven 'chiefe players at the Red Bull, called the players of the Revells'. (Herbert, p. 63, see above, p. 167)

1634, Sept. 11—Made his nuncupative will, giving his residence as St. James's Clerkenwell, and mentioning several actors (See Appendix, p. 631.)

1634, Oct. 3—His will was proved by his wife Dorcas (See *ibid.*)

BATTY. Since *Ned Gibbs* (Edward Gibbs) is known to have been an actor as well as a fencer, it is possible that Batty was too.

1664—One of several gentlemen who have been talking of the days before the wars says, 'You talk of your Players, I am for the Fencers, there are none living now like old Bradshaw, old Batty, Chatterton and Ned Gibbs' ([Tatham] *Knavery in All Trades*, E, 1664 4° HN)

BAXTED, WILL (see BARKSTED, WILL).

BAXTER, RICHARD. Essential facts about his career have been discovered by Professor C. J. Sisson, who says (B.A.Y.L., p. xxxiii), 'I may note here that Richard Baxter was born in 1593, was a hired man in Queen Anne's company at the Red Bull from about the time of the opening of that theatre in 1605-6, until he left them, probably in 1623, to join the King's company. . . My information is derived from Chancery records, as yet un-

published.' Professor Sisson's date for the beginning of Baxter's career with Queen Anne's seems a bit early, since he would have been only twelve or thirteen in 1606, rather young for a hired man. His importance with the King's company cannot have been great.

He is sometimes said to have played Stremon's boy in *The Mad Lover*, but he was far too old for a boy's role in 1630. It is more likely that he played the servant. The compositor no doubt thought the bookholder's note of the actor's name an insertion and added the 'and'

The entries from Clerkenwell cannot be too certainly connected with the actor because of the commonness of the name, but most of them seem to belong to the same man, and St. James's Clerkenwell is a most likely place of residence for a man who spent fifteen or twenty years acting at the Red Bull. If he is the Richard Baxter who was acting at the Restoration, as Downes implies (pp. 1-2, see Hotson, pp. 242-3), his stage career must be one of the longest of the seventeenth century.

1593—He was born. See Sisson, *B.A.Y.L.*, p. xxxiii
 1605-6—Hired man in Queen Anne's company at Red Bull from about the time of the opening until about 1623 (Ibid.)
 1614, Oct. 2—'Richarde Baxter & Joane Elitt' mar St. J.C.
 1616, Dec. 25—'Constance d. of Richard Baxter' chris St. J.C.
 1617, Oct. 21—'Constance d. of Richard Baxter' bur. St. J.C.
 1618, Sept. 2—'Richard s. of Richard Baxter' chris. St. J.C.
 1620, Aug. 23—'Robarts of Richard Baxter [& Joane his wife]' chris. St. J.C.
 1621/2, Jan. 27—'Mychaell s. of Richard Baxter & Jone his wife' chris. St. J.C.
 1622, Mar. -Apr.—A sword in his hands injured a feltmaker's apprentice named Gill on the stage of the Red Bull. Gill wrote, threatening him and the company with the revenge of the apprentices unless he was given satisfaction. Gill was taken before the Justice of the Peace, and the apprentices were warned. Baxter appears innocent (*Middx. Co. Rec.* ii. 165-6, 175-6)
 1622, Dec. 2—'Susan d. of Richard Baxter' bur St. J.C.
 1624, Apr. 9—'Richard Backster' was named in the confirmation of the licence of 31 October 1617 to the Children of the Revels to the late Queen Anne which was shown at Exeter. (*Hist. MSS. Com.*, Records of the City of Exeter, p. 171, and Murray, ii. 273.) See James Jones
 1624, June 30—'John s. of Richard Baxter & Jone his wife' chris. St. J.C.
 1624/5, Jan. 26—'Jane d. of Richard Baxter' bur St. J.C.
 1625, Sept. 10—'John s. of Richard Baxter' bur St. J.C.
 1628, July 10—'A petition of Iohn Hamond agst Mr. Baxter debt 200^{li}' (*M.S.C.* ii. 402.)
 1628—'Richard Baxter' was twelfth in the King's cast for *The Lover's Melancholy*, lic. 24 November, roles not given. (1629 4^o B.M.; *Herbert*, p. 32)

1629, Dec. 23—‘John s. of Richard Baxter & Jane his wife’ chris St. J.C.

c. 1630—A stage direction in *The Mad Lover*, iv. i, says, ‘Enter a Servant and R. Bax, and Stremon at the doore’. Apparently he sings Charon’s lines in a two-part song with Stremon. (First folio B.M.)

1631, Apr. 20—‘Eliz d. of Richard Baxter & Jone his wife’ chris St. J.C.

1631, May 6 (lic)—He divided the part of Calistus with Thomas Hobbes, and played Titus and an attendant on Marcellus in the King’s production of *Believe As You List* (R. Bax, R. Baxt, R. Baxter). (Sisson, *B.A.Y.L.*, pp. xxxi ff.)

1636, May 17—He was fifth in a partial list of minor King’s men named in a pass for players. (M.S.C. ii. 378–9)

1636/7, Jan. 12—‘Richd Bagstare’ with ten others was granted a ticket of privilege as an attendant of the players ‘imployed by his Mates servantes the Players of the Blackfryers’. (Ibid., p. 380.)

1648—In January 1663/4 he gave evidence in a Chancery suit, apparently as one of a company of actors who in 1648 ‘did by stealth and in secret places Act together here in England some Playes and Interludes’ (Boswell, ‘Cartwright’, p. 130.)

BAYLY, EDWARD. He appears only as a provincial player.

1628, June 7—‘Edward Bayly’ is one of thirteen players named in a licence of this date granted by Sir Henry Herbert to Ellis Guest’s company and shown at Norwich 2 July 1628. (Murray, ii. 353.)

BEDOWE, ELLIS. Bedowe is a very shadowy figure. The appearance of his name in the list which George Stutville gave to the clerk at Norwich may indicate that he belonged to the King’s Revels company, but it is not certain (see pp. 286 and 288–9). It is possible also that he may be the Ellis of the stage directions of *The Poor Man’s Comfort* and of *The Wasp*, but Ellis Worth (q.v.), a much better known actor, seems a more likely candidate in each case.

1634/5, Mar. 10—In complete list of players at Norwich. (Part of them are King’s Revels men, though the records do not give the name of the company; perhaps it was only a temporary amalgamation.) (Murray, ii. 356.)

BEE, WILLIAM. He appears only as a companion of Francis Wambus in his defiance of the Norwich authorities in 1624. Is it possible that the Norwich clerk meant William Beeston, whose father was a member of the Lady Elizabeth’s company at this time?

1624, May 26—Discharged from Norwich gaol with Francis Wambus, with whom he had apparently been imprisoned, 26 April 1624, though his name is not mentioned at the time of imprisonment. (See Wambus.)

1624, Sept. 28—Townsend agreed to pay the jailer the charges for Bee and Wambus. (See Wambus.)

BEELAND (BECKLAND, BELAND, BILAND, BYLAND), AMBROSE. He was evidently one of the musicians who served the King’s

company at the Globe and Blackfriars, perhaps one of those whose skill led Whitelocke to say 'the Blackefryar's Musicke . . . were then esteemed the best of common musitians in London' (Burney, *Music*, ii. 299). His long career as a royal violinist indicates that he must have been quite a young man when Sir Henry Herbert exempted him from arrest. Numerous other records of his musical career are to be found in *King's Musick*.

1624, Dec. 27—He is the fourth of twenty-one attendants of the King's company exempted from arrest by Sir Henry Herbert. (See above, pp. 15–16.)

1628, Dec. 14—The Lord Chamberlain issued a warrant for the apprehension of 'Ambrose Beeland and Henry Wilson Fidlers at ye complaint of Mr Hemmings'. (M.S.C. ii. 348.)

c. 1630?—In the prompt notes of the MS. play, *The Wasp*, at Alnwick Castle, appears the name 'Ambros'. The company to whom the play belonged is unknown, but conceivably Beeland is indicated. (Greg, *Dram. Doc.*, p. 360.)

1639/40, Feb. 11 and 13—'Warrant to swear Ambrose Beeland a musician to his Majesty for the violins in ordinary, in the place of James Johnson, deceased. Also for the payment of 1s 8d. per diem as wages and £16 2s. 6d. yearly for a livery allowance.' (*King's Musick*, p. 104, from L.C., vol. 739, p. 373.)

1641, Apr. 17—'Ambrose Byland' is one of the violinists among the King's musicians exempted from payment of subsidies. (H.E.D.P. ii. 35 n.)

1641, Nov. 8—'Ambrose Biland' was one of seven King's violinists who approved a petition of Margaret Dorney that her son Richard be admitted to the musician's place formerly occupied by his father. (*King's Musick*, p. 108, from L.C., vol. 740, p. 3.)

1661, Aug. 3—'Certificate that Davies Mell and Ambrose Beeland, who were sworn musicians for the violins to his late Majesty, are to continue in their said places to his present Majesty, as they have done since his Majesty's happy restoration.' (Ibid., p. 135, from L.C., vol. 741, p. 317.)

1671/2, Mar. 19—'Warrant to admit Edmund Flower one of his Majesty's musicians in ordinary for the violin, in place of Ambrose Beeland, surrendered.' (Ibid., p. 242, from L.C., vol. 744, p. 14.)

BEESTON (*alias* HUTCHINSON), CHRISTOPHER. From his erection of the Phoenix in 1617 to his death in 1638, Christopher Beeston was probably the most important theatrical figure in London, but he had had at least twenty years' experience on the stage before he built his theatre. Probably his career began under the auspices of Augustine Phillips, who left thirty shillings (the same sum he left to Shakespeare and to Condell) 'To my s[er]juante Xpofer Besone' He appeared with Phillips in the cast of *Every Man in His Humour* and perhaps in *2 Seven Deadly Sins*, and in 1604 he named his son Augustine. By 1602 Beeston was in the Earl of Worcester's company; at the accession of James he became a Queen Anne's man, and he remained in her service until her death

in 1619. He seems to have become the dominant member in this company and to have succeeded Thomas Greene as business manager in 1612, for in the Baskerville suits both Beeston's fellows and the Baskervilles say that he was the business manager, and the actors say that he was the member of greatest substance. Beeston says that he entered the service of Prince Charles at the Queen's death, and the records of that company indicate that he brought them to his theatre, the Phoenix, where they appear to have played for about three years.

From at least 1604 to 1610 Beeston lived in the parish of St. Leonard's Shoreditch, where his children Augustine, Christopher, Jane, and Robert were baptised and buried, but in 1611, 1614, and 1615 he appears in St. James's Clerkenwell, nearer to the Red Bull in which the Queen's men performed. He certainly owned a house in that parish in 1616. After he moved to Clerkenwell, his wife Jane and his servant William Allen, probably the actor (q.v.), are reported several times for staying away from church. One gets the impression that Beeston was probably one of the players who led Prynne to make his sweeping generalization, 'the most of our present English *Actors* (as I am credibly informed) being professed Papists'. Evidently Beeston moved to the parish of St. Giles in the Field when his new theatre in that parish was completed, the investigation of the riot of 1617 suggests that he was living in the house attached to the theatre (see above, pp. 161-3, and Hotson, p. 90).

As a member and manager of Queen Anne's company, Beeston was an associate of Thomas Heywood, and the friendship between the dramatist and the manager seems to have been lifelong (see Clark, *Heywood*, *passim*). Beeston wrote verses for Heywood's *Apology for Actors* in 1612, and in 1634 he paid for a plate in Heywood's *Hierarchie of the Blessed Angels*.

There are repeated suggestions that Beeston was more shrewd than honest in his business dealings with the actors. Perkins, Worth, and Cumber said so in 1619, and John King said the same thing in 1620. While there are no direct charges about his conduct when Prince Charles's men left the Cockpit or when the Lady Elizabeth's and then Queen Henrietta's men did later, it is rather suspicious that the old company should always have left in reduced circumstances, that the new company should apparently prosper, and that so many plays should have remained at the Cockpit when the various companies left. A Beeston's Diary would probably offer many parallels to Henslowe's Diary and might well be equally valuable. The hints we get of Beeston's relations with the Master of the Revels and his adroit petition to the Privy Council suggest that he was a very clever manager.

After Beeston built the Cockpit in 1616 and 1617, he was always a member of the company occupying his theatre—Queen Anne's,

Prince Charles's, Lady Elizabeth's, Queen Henrietta's, Beeston's Boys, the latter two of which he probably organized himself. It is probable, however, that he ceased to act, for he does not appear in any of the six casts of Queen's men. In 1634 Kendall told Crosfield in his account of the Queen's men that Beeston was 'Their master', and when the new company was formed to succeed the Queen's men, Beeston was officially sworn their governor. His will shows that he owned two-thirds of the shares in the company and furnished the theatre and the costumes. His activities as Master of the Queen's men and Governor of the King and Queen's young company are detailed below and are self-explanatory. It is probably a tribute to Beeston's management that his company got into trouble soon after his death and was frequently in difficulties before the closing of the theatres.

1616, Mar. 30—Swinnerton and Lee showed the 1609 licence of Queen Anne's men with Beeston's name at Norwich, but Beeston probably was not there (Murray, ii 340-1)

1616, Easter—'True Bill, for not going to church, chapel or any usual place of Common Prayer on the said 1st of January [1615/16], nor at any time during the three months then next ensuing—against . Jane Beeston wife of Christofer Beeston gentleman, William Allen yoman, . late of St. James's-in-Clerkenwell co Midd' (*Middx Co. Rec* ii 119-20.) The fuller version of this record in *Middx Sessions*, iii 216, reads, 'Jane, wife of Christopher Beeston *alias* Hutchenson, gentleman, William Allen, Katherine Cashe *alias* Nurse *alias* Hutchenson, spinster'

1616, June—With nine other members of the Queen's company, Beeston signed a new debt-funding agreement with the Baskervilles (Fleay, *Stage*, p. 275)

1616, Aug. 9—Beeston leased from John Best and six trustees 'All that edifices or building called the Cockpits, and the Cockhouses and sheds thereunto adjoining'. The rent was £45 a year, and the lease was to run thirty-one years from 29 September 1616 (Hotson, p. 89.)

1616, Sept. 5 or 6—In the records of the Sessions of the Peace and Gaol Delivery of these dates occur the following items. 'John Shepperd of "Lillypott Lane," London, bricklayer, committed for working upon a new foundation in Drury Lane, and handed in bail to Richard Smith of Holborn upon condition that he shall appear before the Lords of the Council at their first sitting at Whitehall, and in the meantime not to go on in the building and withall to do his best endeavour to bring forth Mr. Beeston to-morrow in court, then his appearance to be spared and Beeston to be bound. On 10 September, A D 1616, discharged by order of the Justices.' 'Whereas the Court is informed that there is a new building to hand to be set and erected "in Drury Lane nere Lincolnes Inne feilds att and adioyninge to the Cockepitt", contrary to the law and his Majesty's proclamations; it is therefore ordered that the said new building shall presently be stayed, and the workmen committed to prison that shall hereafter presume to go forward in the said new

building, and also such as shall set them on work having had warning already to forbear; and further it is ordered that all other new buildings whatsoever be likewise stayed.' (*Middx. Sessions*, iii. 310 and 310-11)

1616, Sept. 18—A letter from the Council to the High Sheriff of Middlesex about persons erecting new buildings contrary to the law, contains 'A note of such persons as are greate offendors in building contrary to his Majesty's proclamacions, etc., and such as are fittest to be made an example. Clarkenwell. Christopher Beeston hath erected a base tenement, not of bricke, and, having been formerly prohibited, did promise to make it only an addition to his owne dwelling howse, but since hath made a tenement of it, distant from his howse, and neere to his Majesty's passage. To be pulled downe' (*Acts P.C.*, 1616, 1617, pp. 14-15)

1616, Oct. 4—Process was begun against 'Christofer Beeston and the rest of the players of the Redd. Bull' for highway repair arrears. (*Middx. Co. Rec.* ii. 235.)

1616, Oct. 7—Attached to a letter to the High Sheriff of Middlesex, ordering the demolition of illegal new buildings, is a report of William and John Gore, late Sheriffs, telling what they have done; 'For Christopher Bastones house, it is for the most parte puld downe, not to be inhabited'. (*Acts P.C.*, 1616, 1617, p. 36)

1616/17, Mar. 20—In the Middlesex Sessions of this date, 'on the chief movers of a notable riot' fifty persons were charged, most of them with 'riotous assalte and spoyle done upon the dwellinge house of . . .' or with 'breaking the dwellinge house of . . .' or with riotous destruction of one sort or another. The first four charged were Henry Baldwin, who pleaded not guilty when charged 'for breaking the dwellinge house of Christopher Beeston and diverse goods', and John Grymes, Christopher Longe, and Christopher Lewes, who pleaded guilty when charged 'for a riotous assalte and spoyle done upon the dwellinge house of Christopher Beeston' and were sent back in irons for various terms, fined, and charged to find sureties for their good conduct. (*Middx. Co. Rec.* ii. 219-23.) Probably the four men were among the rioting apprentices who had wrecked the new Cockpit theatre on Shrove Tuesday, two weeks before, and Beeston's house was the one adjoining the theatre. (See above, pp. 161-3.)

1617, May 31—Beeston's name was copied by the clerk from the licence shown by a travelling Queen Anne's company at Norwich, but it is not likely that he was with them. (Murray, ii. 343.)

1617, June 3—Beeston and seven other 'ffellowes and Sharers' of Queen Anne's company signed a new debt funding agreement with the Baskervilles. Beeston and Cumber signed a bond for £63 and another for £10. They agreed to continue to pay as long as they or any four of them should play together. (Fleay, *Stage*, pp. 285-8.)

1617, July 16—'True Bill, for not going to church, chapel or any usual place of Common Prayer on the said day [25 March 1617], nor at any time during the three months then next ensuing,—against . . . Jane wife of Christopher Hutchenson *alias* Beeston gentleman . . . late of St. James's Clerkenwell co. Midd.' (*Middx. Co. Rec.* ii. 128.)

1617, Sept. 29—The Privy Council wrote the High Sheriff of Middle-

sex, 'Whereas about a twelvemoneth since an expresse comaundement was given unto the then sherife of Middlesex, your predecessor, for pulling downe certeyne howses within the county of Middlesex neere adjoyninge unto the city of London, such as had been newly erected contrary to his Majestie's proclamacions and in highe contempt thereof, amongst which nomber there was a base tenement erected by one Christopher Beeston in Clarkenwell, neere unto his Majestie's passage, pulled downe and demolished by vertue of the sayd order, which since is buylt up agayne, and his Majesty of late passing that way hath taken speciall notice thereof, being highly offendid with the presumption. Yow shall therefore by vertue of this our letter make your present repaire unto the place, and to cause the sayd buylding, ymmediatly and without delay, before to morrow at night at the furthest, being the last of this moneth, to be pulled downe to the grownde and utterly demolished. And to take sufficient bondes of the owner to his Majestie's use that neyther in that place nor in any other he shall erect any buylding hereafter contrary to his Majestie's proclamacions on that behalfe, or ells, in case of refusall, to committ him to prison till he submitt himselfe. All which wee require yow at your perill to see performed punctually and precisely as you will answer your neglect unto his Majestie. And soe, etc.' (*Acts P.C.*, 1616, 1617, p. 334.)

1617, Oct. 2—Beeston, with five other Queen Anne's men, petitioned the Sessions of the Peace for relief from charges for highway repairs about the Red Bull theatre. (*Middx Co. Rec.* ii. 170)

c 1617—In his deposition in *Smith v. Beeston*, 5 May 1620, John King says that the company of Queen Anne began to break up about three years before (i.e. 1617) and that Beeston took their apparel and converted it to his own use and sold some to other companies. (Wallace, *Three Theatres*, p. 48.)

1619, >May 13—As a member of Queen Anne's company he was allowed black cloth to wear in her funeral procession on this date. '3. The Q. Plaiers . . . Christopher Beeston—iiij yards'. (*M.S.C.* ii. 325.)

1619, Nov. 18—When sued by John Smith, Worth, Cumber, and Perkins say that Beeston had kept the company accounts fraudulently for the past seven or eight years, that he 'hath of late given over his coate & condicion & separated & Dévided himself from these Defendantes carring awaie nott onely all the furniture & apparell . . .' and that ' . . . there was greate variance & strife betweene the said Defendantes & the said Beeston vpon there separacion . . .' (Wallace, *Three Theatres*, pp. 36, 38.)

1619, Nov. 23—In his reply to John Smith, Beeston describes himself as ' . . . havige had a long tyme of sicknes, and at this tyme being very sickly and vnfit to followe suytes' He also declared that the members of Queen Anne's company were now dispersed and broken up and that 'after her Mates Decease, he entred into the service of the most noble Prince Charles' (Ibid., pp. 39, 40.)

1622—In Sir Henry Herbert's lists of the various companies, the list of the Lady Elizabeth's men begins, 'The chiefe of them at the Phoenix Christopher Beeston, . . .' (Herbert, p. 63.)

1622, Oct. 3—Beeston is one of the six actors of the Red Bull named

in an order for repair of the highways about the theatre. (See above, p. 169, n. 2.)

1623—Worth, Cumber, and Blaney were the only original members of the 1617 Queen Anne's left, and in petitioning to be relieved of payments they accuse Mrs. Baskerville of bribing Beeston to her interest. They say, 'your oratours and the rest of thier fellowes at that tyme and long before and since did put the managing of thier whole businesses and affaires belonging vnto them ioyntly as they were players in trust vnto Christopher Hutchinson alias Beeston', and later, 'your oratours and the rest of thier said fellowes condiscended to seale the same, they being altogether ruled by the said Christopher Hutchinson alias Beeston who had the sole managing of all thier affayres'. Mrs Baskerville in her reply denies bribing Beeston and says 'That shee beleiueth it to bee true that the Compl^{tes} and the rest of their said companie, before and since the decease of her said late husband Thomas Greene, did putt much affiance in the said Huttchinson alias Beeston concerninge the managing of their affaires, Butt knoweth not that the said Hutchinson had anie such power ouer the said Companie of Players as in the said Bill is alleaged'. (Fleay, *Stage*, pp 274, 276, and 289.)

1623—'Receaved from Mr Biston, as from ye Cockpitt, for and towards ye building of ye church . . . £10. 7s.' (Parton, *St Giles*, Assessment Book, p. 235.)

1629, June 19—The Lord Chamberlain signed a warrant for liveries for 'y Queenes Comœdians' to 'Christopher Biston for himselfe & thirteene others his fellowes'. (M.S.C. ii. 350)

1630/1, Feb 2—In the L.C. Warrant Books is a copy of a letter sent to the Sheriff of Middlesex 'Sr. I vnderstand that Sr John Wentworth is arrested vpon an execution at the suite of one Beeston & now remayning in your Custody . . .' (See *ibid*, pp. 353-4.)

1631, May 25—'A warrant for payment of 170^l. vnto Mr Christopher Beeston for himselfe & the rest of the Queenes Players for sixteene Playes by them Acted betweene the 10th of October & the 20th of Februarie. 1631.' (*Ibid* i. 355.)

1632, Nov. 18—Beeston promised Sir Henry Herbert that Shirley's play *The Ball* would be reformed, and that 'he would not suffer it to be done by the poett any more'. (Herbert, p. 19.)

1632, Dec 5—'Christopher Beeston' was paid £100 for nine plays at Court 'in October &c. 1631'. (M.S.C. ii. 359.)

1633, May 4—Beeston secured an additional term to his lease of the Cockpit and adjacent property from John Best's widow, to run until 28 September 1656. (Hotson, p. 91.)

1633, Aug. 15—'Received of Biston, for an ould play called *Hymen's Holliday*, newly revived at their house, being a play given unto him for my use, this 15 Aug. 1633, 3l. 0 0. Received of him for some alterations in it 1l. 0. 0' (Herbert, p. 35.) 'Meetinge with him at the ould exchange, he gave my wife a payre of gloves, that cost him at least twenty shillings.' (This item directly follows the preceding one in *Variorum*, iii. 233, and apparently refers to Christopher Beeston. The date is very doubtful. *Ibid.*, p. 67.)

1634, July 18—Kendall told Crosfield he was 'master' of the Queen's company at the Phoenix. See p. 688. (Crosfield's *Diary*, p. 72.)

1634, >Nov. 7—He paid for the engraving of the plate of 'The Powers' in Heywood's *Hierarchie of the Blessed Angels*, and his kindness is acknowledged by the legend under the plate, 'Ex sumptib CHRISTOPH BEESTON Generos' Perhaps it is only chance and not an actor's design that his name and William Beeston's are printed in larger type than that used for any of the other seven donors (1635 folio B M)

1634, Dec. 11—Thomas Basse left rings to him, his wife Elizabeth, and his son William (See p. 631.)

1634, Dec. 16—Warrant to 'Christopher Beeston one of the Queenes Mates Players' for liveries for himself and thirteen fellows. (M.S.C. ii. 374.)

1634, Dec. 31—He was paid for productions by Queen Henrietta's company at court in 1633 (Ibid.)

1634/5, Feb. 20—Beeston agreed to allow the French players to use the Cockpit for performances during Lent. (See pp. 233-4.)

1635/6, Mar. 24—He was paid for eight plays given by the Queen's men at court. (M.S.C. ii. 378.)

1636, July 10—'Xpofer son of John Beeston Carpenter' chris St. G C.

1636/7, Feb. 21—'A Warrant to sweare Mr Christopher Bieston his Mates servant in ye place of Gouernor of the new Company of the Kinges & Queenes boyes' (M.S.C. ii. 382.)

1636/7, Feb. 24 (?)—'Mr Beeston was commanded to make a company of boyes, and began to play at the Cockpit with them the same day' (Herbert, p. 66) See above, pp. 324-6, on the date

1622-38—'Meetinge with him [Beeston, the manager of the Cockpit Playhouse] at the ould exchange, he gave my wife a payre of gloves, that cost him at least twenty shillings' (Herbert, p. 67.)

1637, May 10—He was paid for nine plays given by the Queen's company at court and two by the new company (Beeston's Boys). (M.S.C. ii. 383.)

1637, May 12—Called before the Privy Council with William Beeston, Ezekial Fenn, Theophilus Bird, and Michael Moone; plays at the Cockpit stopped until further orders (see p. 327) (M.S.C. i. 392.)

1637, May ?—'Petition of Christopher Beeston to the Council. Petitioner being commanded to erect and prepare a company of young actors for their Majesties' service, and being desirous to know how they profited by his instructions, invited some noblemen and gentlemen to see them act at his house, the Cockpit. For which, since he perceives that it is imputed as a fault, he is very sorry, and craves pardon' (C.S.P., Dom., 1636-7, p. 254.)

1637, June 10—The Lord Chamberlain wrote the Stationers' Company that no plays must be published without the permission of Beeston as manager of the King and Queen's young company, or his successors in management. (M.S.C. ii. 384-5.)

1637, Sept. 17—He petitioned the Board for permission for his company to practice; the petition was granted for September 29 if there were no increase in the plague. (C.S.P., Dom., 1637, p. 420.)

1638, Oct. 4—Made his will, which was proved 30 October. (See pp. 631-3.) 'By his will . . . he bequeathed to his son William some freehold land and houses in St. Leonard's, Shoreditch, and a plot of ground in Lincoln's Inn Fields (parish of St. Giles-in-the-

Field), enclosed with a brick wall. From a later suit in Chancery I have extracted some new information concerning Christopher Beeston's holdings in Shoreditch. Besides some property in Hog Lane, Shoreditch, he owned several houses in King's Head Yard, between Hog Lane and a ten-acre plot known as "the Curtain". Katherine Crosse, who owned this large property, let a piece of it to Christopher Beeston. The Curtain estate included the site of the Curtain Playhouse. Beeston, as we know, acted with Queen Anne's Company at this theatre in and after 1604. The last mention of the Curtain hitherto discovered is from the year 1627 . . . I have uncovered another record which testifies that the building was still standing in 1660' (Hotson, p. 92)

1638, Oct 15—'Christopher Hutchinson alias Beeston' bur St. G.F.
1660, Dec—In his brief, prepared in 1660 for re-establishing his old prerogatives as Master of the Revels, Sir Henry Herbert wrote,
'To proue that Mister Beeston payd me 60*l.* per annum besids usuall Fees & allowances for Court plaiers'. (Herbert, p. 101)

BEESTON, ELIZABETH. She was the second wife (at least) of Christopher. The terms of his will indicate that she must have been active in the affairs of the King and Queen's young company after her husband's death, and, by implication, probably before.
1638, Oct. 4—She received theatrical legacies in the will of her husband (see p. 632).

1640, July 7—Borrowed £150 from the actor William Wilbraham and gave a mortgage on the Cockpit property as security. (Hotson, p. 94.)

BEESTON, ROBERT. His name appears in several lists of Queen Anne's men before 1616, but there is no certain record of him as an actor after that year.

1617, July 16—'Andrea wife of Robert Beeston yoman . . . late of St. James's Clerkenwell' is listed in the True Bill for recusancy. (Middx. Co Rec. 11 128.)

1630, June 29—'Robte Beeston and Elisabeth Craven' mar. St. G.F.

BEESTON, WILLIAM. William was the son of Christopher Beeston and probably acted in his father's companies from his boyhood, for in a lawsuit in 1666 he described himself as 'being bred up in the art of stage playing, and being skilled in that science' (Hotson, p. 107). There are, however, no records of his early connexion with the stage unless he was the William Bee at Norwich (q.v.). The first certain theatrical record of William Beeston is the petition for the recovery of Stephen Hammerton, a petition which suggests that Beeston was associated with Blagrave in the management of the Salisbury Court. He was back at the Cockpit by 1637, and his father seems to have thought of William as his successor, since he left him most of his real estate and a one-twelfth interest in the King and Queen's young company. He was sworn as governor, but soon after was imprisoned for his indiscretions and succeeded by Davenant. He

must, however, have returned eventually to his old post, for Davenant was involved in the Army Plot and fled with the others in May 1641, and Beeston reappears in his old post in the L.C. books for 1641 (see above, p. 335). His activities during the Interregnum are most interesting, but not of fundamental importance here. Some of the more conspicuous of them are noted below.

It is most interesting to note the tributes to Beeston's ability as a director or dramatic coach in training the boy players. Most of the leading actors of the time must have been engaged in training apprentices, but, so far as I can recall, Beeston is the first whose ability is mentioned. Thus it is not only as a Restoration manager that he is an important link between the Caroline and the Restoration stage, but as the master whose acting technique must have been apparent in the work of several of the most conspicuous Restoration actors.

There were at least two William Beestons living in the parish of St. Giles in the Field in the reign of Charles I. I have found seventeen entries concerning their families in the parish registers before 1651 (*R.E S* vi. 152-3). The Chancery Complaint of 1658 which Leslie Hotson found (Hotson, pp. 100-6) enables us to distinguish fairly well between these Beestons, for the stage manager says that he had married the widow of Thomas Bowen Mercer. Therefore he is the man who married Alice Bowen in 1642. It must have been the other Beeston who married Margaret Howson in 1633, for children are born to Margaret and William Beeston both before and after the actor's marriage in 1642. I take it, therefore, that all references to William and Margaret Beeston are to the other William, and I have eliminated all entries which mention Margaret or which, while not naming Margaret, record the burial of children christened as hers. Thus there can be no doubt that the entries of 1642 and 1644 refer to the Cockpit manager, but it is possible that the children buried in 1637 and 1639 belonged to the other William Beeston, probably the man buried 15 February 1650/1.

1624, May 26—*See* William Bee.

1624, June 29—'Grant to Wm. Beeston of the outlawry of Sir Edw. Raleigh, and of the extent of certain of his lands in Farnborough, co. Warwick, till he is satisfied of his just debt, with costs.' (*C.S P., Dom*, 1623-5, p. 287.)

1624, Sept 28—*See* William Bee.

1626/7, Feb 14—A William Beeston petitions the Lord Chamberlain against Sir John Wentworth and is given permission to sue after three months. (*M S C* ii. 401)

1632, Nov. 12—With William Blagrave, he petitions the Lord Chamberlain for the recovery of a boy named Stephen Hammerton, whom Christopher Babham has stolen from them and uses at Blackfriars. The Lord Chamberlain refers the case to Sir Henry Herbert. (*Ibid*, p. 408.)

1633, Oct. 28—'William Beeston & Margrett Howson' mar St G.F.
'P: L' in margin

1634, Sept 11—He was left a ring in the will of Thomas Basse. (See p 631)

1634, >Nov. 7—Beeston paid for the engraving of the plate of 'The Virtues' for Heywood's *Hierarchie of the Blessed Angels*, and his munificence is acknowledged by the legend under the plate, 'Ex sumptu. GULIELMI BEESTON Generos' Perhaps it is only chance that his name and that of Christopher Beeston appear in larger type than those of the other seven donors. (1635 folio B.M.)

1637, May 12—He was called before the Privy Council with Christopher Beeston, Theophilus Birde, Ezechiel Fenn, and Michael Moone, playing at the Cockpit was stopped until further order (M.S.C. i 392)

1637, June 27—'Mary Daughter of Wilham Beeston' bur. St. G F.

1638, Oct. 4 and 7—His father's will (see pp 631-3) gave him a half share in the King and Queen's young company, thus the company had four shares, Christopher's wife Elizabeth one and a half, and William one half. By the will he also received certain properties.

1638—At the end of Brome's *Antipodes* (acted by the Queen's company at Salisbury Court in 1638, printed in 1640) is a note signed by the author ' . . . it was, at first, intended for the Cock-pit Stage, in the right of my most deserving Friend Mr. William Beeston, unto whom it properly appertained . . .' (1640 ed. B.M.)

1639, Apr 5—'A warri^t to sweare Mr Wm Bieston his Mates servant in Ordinary in ye Quality and vnder the Title of Gouuernor & Instruc^r of the Kings & Queens young Company of Actors.' (M.S.C. ii 389.)

1639, July 27—'A stilborn Child of Wilham Beeston' bur. St G F.

1639, Aug. 10—Upon complaint of 'William Bieston Gent' Gouuernor &c' of the kinges and Queenes young Company of Players at the Cockpitt in Drury Lane', 'all other Companyes of Actors heerby concernable' were forbidden 'to intermedle wth or Act' any of a list of plays. (M.S.C. ii 389-90)

1640, May 3—For acting an unlicensed play, 'William Bieston and the Company of Players of the Cockpitt in Drury Lane' were forbidden 'to Act any Playes whatsoeuer vntill they shall bee restored . . . vnto their former Liberty'. (Ibid., pp. 393-4) Herbert says that the offensive play 'had relation to the passages of the King's journey into the north, and was complained of by His Majesty to me, with command to punish the offenders'. (Adams, p. 359)

1640, May 4—Herbert wrote in his Office Book, 'On Monday the 4 May, 1640, William Beeston was taken by a messenger and committed to the Marshalsea by my Lord Chamberlain's warrant, for playing a play without license. The same day the company at the Cockpit was commanded by my Lord Chamberlain's warrant to forbear playing, for playing when they were forbidden by me, and for other disobedience, and lay still Monday, Tuesday, and Wednesday. On Thursday, at my Lord Chamberlain's entreaty, I gave them their liberty, and upon their petition of submission subscribed by the players, I restored them to their liberty on Thursday.' (Adams, p. 360)

c. 1640—The Epilogue of Brome's *The Court Beggar* (printed 1653);

the title-page says that it was acted at the Cockpit by the King's men in 1632, but this statement is certainly wrong, see pp. 337-8) obviously refers to him and was perhaps added to the play about this time. 'There's wit in that now. But this small Poet vents none but his own, and his by whose care and directions this Stage is govern'd, who has for many yeares both in his fathers dayes, and since directed Poets to write & Players to speak till he traind up these youths here to what they are now. I some of 'em from before they were able to say a grace of two lines long to have more parts in their pates then would fill so many Dry-fats And to be serious with you, if after all this, by the venemous practise of some, who study nothing more then his destruction, he should faile us, both Poets and Players would be at losse in Reputation' (1653 ed.)

1640/1, Feb 25—Beeston made a bond of £400 penalty to Michael Bowyer (See p. 387.)

1641—In an 'Establishment list of Servants of the Chamber in 1641' is 'Gouvernor of y^e Cockpitt Players—William Beeston'. (M.S.C. ii 326)

1642, July 15—'LC William Hutchinson alias Beeston and Alice Bowen' mar St G F.

> 1642—Wright says, 'Burt was a Boy first under Shank at the Blackfriars, then under Beeston at the Cockpit'. (Hist. Hist., p. 3.)

1644, Apr 1—'Jane Daughter of William and Alice Hutchinson als Beeston' chris St. G F.

1649—John Herne, son of the original lessor, made a deed of sale of the Salisbury Court to Beeston for £600, the deed was never signed, probably because of damage done to the theatre by apprentices. (Adams, p. 380.)

1650-1—'In the winter of 1650-1651 Beeston had repaired the Drury Lane house for plays and had begun to train a company of boys.' (Hotson, p. 50)

1652, May 25—Beeston, through Theophilus Bird as agent, got the Salisbury Court from Herne for £408 (Adams, p. 381.)

1652—Kirkman dedicated his translation, *The Loves and Adventures of Clerico and Logis*, to Beeston with the following eulogy 'To His much honored Friend Will. Beeston, Esq.,'

'Divers times (in my hearing) to the admiration of the whol Company, you have most judiciously discoursed of Poesie which is the cause J presume to chuse you for my Patron and Protector; who are the happiest interpreter and judg of our English Stage-Playes this Nation ever produced, which the Poets and Actors of these times, cannot (without ingratitude) deny, for I have heard the chief, and most ingenious of them acknowledg their Fames & Profits essentially sprung from your instructions, judgment and fancy . I doubt not though they fail to receive incouragement from you, your son, Mr George Beeston (whom knowing men conclude, a hopeful inheritor of his Fathers rare ingenuity) may receive them with a gracious allowance.' (1652 ed. B.M.)

1652/3, Mar. 2-9—Mr. Hotson thinks he was the 'ill Beest' who betrayed the players at Gibbon's Tennis Court to the soldiers. (See Hotson, pp. 49-50.)

1654—Flecknoe's *Love's Dominion*, 'A Dramatique Piece, Full of

Excellent Moralitie, Written as a Pattern for the REFORMED STAGE' and published in 1654, has a Postscript at the end 'That this Piece may receive no disadvantage (as I hope it will no prejudice) by the publishing it, I let thee understand (Gentle Reader) if ever it be acted, I intitle to my right in it, (not departing in the mean time with my right of altering my mind) Mr Will Beeston, who by Reason of his long Practice and Experience in this way, as also for having brought up most of the Actors extant, I think the fittest Man for this Charge and Imployment' (1654 ed HN.)

1682—Aubrey says he 'died at his house in Bishopsgate street without, about Bartholomew-tyde, 1682' (Aubrey, *Brief Lives*, 1 97)

BEHEL, JACOB (*see* PEDEL, JACOB).

BENFIELD, RICHARD. Not a player, but evidently a friend of players. (See Appendix, pp. 633-5.)

BENFIELD, ROBERT. Benfield did not begin his acting career in the King's company, as the Burbages point out in their reply to the suit about shares in the company in 1635 (*M.S.C.* ii 371), but came to the company, as the cast of *The Duchess of Malfi* would suggest, to replace William Ostler. Baldwin (*Organization and Personnel*, p. 51) thinks that he came to the company in 1615. He had formerly been a member of the Lady Elizabeth's company, and probably of the Queen's Revels before that. We know some half-dozen of his roles from the casts of the company, and, as Professor Baldwin has pointed out, he 'takes dignified parts, such as kings, senators, and old men, regularly ranking third or fourth in number of lines' (*ibid.*, p. 183) On the basis of these known parts, Baldwin has worked out a series of roles for him in all the plays of the Beaumont and Fletcher folios produced after his admission to the company. He seems to have been a steady and reliable rather than a conspicuous member of the King's company.

It seems to me likely that all the entries in the St. Giles' registers refer to the King's man, though he is not always called player. The burial record in 1649 probably refers to the actor because it falls between his last known act as a member of the company and the Morrisons' reference to him as dead in 1655.

1616—No. 2 in King's cast for *The Mad Lover*. (1679 folio B M.)

1616-18—No. 6 in King's cast of *The Knight of Malta*. (*Ibid.*)

1617, Oct. 15—'Robert s of Robert Benfield' bur St. Bartholomew the Great (*Bod.*)

1619, Mar. 27—No. 8 in patent to King's company (*M.S.C.* i. 280-2.)

1619, May 19—No 8 in livery allowance for King's. (*Hist. MSS. Com.*, Report IV, Part I, p 299.)

1619?—No. 4 in King's cast of *The Humorous Lieutenant*. (1679 folio B M.)

c. 1619-20—No. 5 in King's cast of *The Custom of the Country*. (*Ibid.*)

1619-21—No. 6 in King's cast of *The Island Princess* (*Ibid.*)

1619-21—No. 3 in King's cast of *Women Pleased*. (1679 folio B.M.)

1619-22—No 4 in King's cast of *The Little French Lawyer*. (*Ibid.*)

1619-23—'Antonio, 1 W Ostler. 2 R. Benfeild' in the cast of King's men prefixed to the 1623 edition of *The Duchess of Malfi*. Apparently Benfield took the part in the revival 1619-23 (1623 4° B.M.)

c 1620—No 3 in King's cast of *The False One*. (1679 folio B.M.)

c 1621—No 2 in King's cast of *The Double Marriage* (Ibid.)

1621—No 3 in King's cast of *The Pilgrim*. (Ibid.)

1621, Apr 7—In livery allowance list for King's men (*Hist. MSS. Com.*, Report IV, Part I, p 299.)

1622, May 14—No 2 in King's cast of *The Prophetess*. (1679 folio B.M.)

1622, Oct 24—No. 6 in King's cast of *The Spanish Curate* (Ibid.)

1623, Aug 29—No. 6 in King's cast of *The Maid in the Mill* (Ibid.)

1623, Dec 6—No 2 in King's cast of *The Lover's Progress* (Ibid.)

1623—No 22 in the list of actors in the Shakespeare folio

1624, May 27—No. 4 in King's cast of *A Wife for a Month*. (1679 folio B.M.)

1624, Dec. 20—No. 5 in submission of King's men for playing *The Spanish Viceroy* (see pp 14-15). (*Herbert*, p 21)

1625, >May 5—As a member of the King's company, he received black cloth for James's funeral procession, his name—'Robert Benfield—iij yards'—was eleventh in the list (M.S.C. ii. 325-6)

1625, June 24—No 6 in King's patent (Ibid., i. 282.)

1626—'Iunius Rusticus—Robert Benfield' in King's cast of Massinger's *The Roman Actor*, licensed 11 October 1626 (1629 4° B.M.)

1627/8, Jan 1—'James sonn of Robert Benfield gent' chris. St. G.C.

1628—No. 3 in King's cast for *The Lover's Melancholy*, licensed 24 November. (1629 4° B.M.)

1628/9, Jan 21—'Mary wife of Robert Bennyfield player' bur. St G.C.

1629, May 6—'Robert Benfield' was sixth in the cloak allowance for the King's men (See pp 82-3) (M.S.C. ii. 350.)

1629—'Ladislaus King of Hungarie—Robert Benfield' in King's cast of Massinger's *The Picture*, licensed 8 June (1630 4° B.M.)

1629?—'Mr Benfield, the King' in King's cast for Carlell's *The Deserving Favorite*. (1629 4° Chi.)

c. 1630—'Makewell—A Doc of Phisicke—Robert Benfield' in King's cast given in the MS. of Clavell's (?) *The Soddered Citizen*. (*Soddered Citizen*, p. 3.)

1631, May 6 (lic.)—'Mr Benfeild' was Marcellus in King's production of *Believe as You List*. (Sisson, *B.A.Y.L.*, pp xxxi and 99.)

1631—The MS. of Arthur Wilson's *The Swisser* (B.M. Add. MS. 36759) gives his name in the cast for the 1631 Blackfriars production

Antharis } Two old noble men	{ Benfeild.
Clephis } Mortall Enemies	{ Penn.

(Feuillerat, *The Swisser*)

1631, June 10—'Received of Mr Benfeilde, in the name of the kings company, for a gratuity for ther liberty gaint unto them of playinge, upon the cessation of the plague, this 10 of June, 1631,—3l. 10s. od'—'This (Sir Henry Herbert adds) was taken upon *Pericles at the Globe*' (*Herbert*, p. 64.)

1631, July 21—'Bartholomew sonne of Robert Benfeild Gentleman' bur St. G.C.

1631, Aug. 1—'Eliz Dau of Robert Benfield Player' bur. St. G.C.

1632—'DE-GARD, A Noble stayd Gentleman . . . Acted by Mr. *Robert Benfield*' in the cast for the King's 1632 revival of *The Wild Goose Chase* printed in the 1652 edition. (B.M. copy)

1633, Oct 24—'Lowins and Swanston were sorry for their ill manners, and craved my pardon, which I gave them in presence of Mr. Taylor and Mr Benfeilde ' (*Herbert*, p. 21, see above, p 37)

1634—Both the Burbages and John Shank assert in their petitions to the Lord Chamberlain in 1635 that for the year Whitsun Monday 1634—Whitsun Monday 1635 Benfield gained from the King's company 'as hee was a Player and noe Howskeeper 180l.' (*M S C* ii 368, 372)

1635, >July 12—Benfield, Pollard, and Swanston petitioned the Lord Chamberlain that Shank, Cuthbert Burbage, and Mrs Robinson be forced to sell them each one share in the Globe They further petitioned that Shank be forced to sell one of his shares in the Blackfriars to be divided among the three of them (*Ibid.*, pp 362-4)

1635, July 12—The Lord Chamberlain complied with the request of Benfield, Pollard, and Swanston (*Ibid*, p 365)

1635, Aug 1—Since the actors were unable to agree on the price of the shares, Sir Henry Herbert, Sir John Finett, and Daniell Bedingfield were appointed to arbitrate (*Ibid*, p. 373) (Shank's will of 31 December 1635 indicates that he still claimed all his shares See pp 646-8.)

1636, Apr 7—Witness of will of John Honyman. (See p 645)

1639, Aug. 26—The will of Richard Benfield of Gray's Inn makes Robert Benfield (apparently) his executor and leaves legacies to him and his daughter Anne and 40s to his maid-servant Katherine Sadler. (See pp 633-5.)

1647—His name—'Robert Benfeild'—stands seventh in the list of King's men who signed the dedication of the Beaumont and Fletcher folio.

1647/8, Jan 28—One of seven King's men who signed a bond for an old King's company debt (See *Theophilus Bird*, p. 379)

1649, July 28—'Rob Bennifeild gentleman' bur. St G.C.

1655, Easter term—Thomas Morrison and his wife, formerly wife of Michael Bowyer, in their suit against *Theophilus Bird* 'deny that Benfield also died worth more than £1500 and that a London apothecary named Warburton and his wife Ann (Benfield's only daughter) are his heirs'. (Hotson, p 33.)

1664—In a coffee-house scene in the third act of Tatham's (?) *Knavery in All Trades*, a gentleman has mentioned a current play

third . . . Bur (sic) sir, they say 'tis done rarely well.

fourth. I cannot believe it, 'tis impossible they should do any thing so well as I have seen things done.

fifth When *Taylor Lowen*, and *Pollard* were alive

fourth. Did you not know *Benfield*, and *Swautted* ?

fifth. Did I not know 'em? yes, and hum'd them off a hundred times.

(1664 4° HN.)

BIRCHE, GEORGE. Birche is first heard of when he marries the daughter of Richard Cowley two months before her father's death, but only two weeks after she had been named as executrix in his will. This circumstance sounds a little as if the father had arranged or at least hastened the marriage, and it is probably connected with Birche's appearance a few months later as an actor in the King's company. It is not unlikely, however, that he was connected with the company in some minor capacity before his marriage. Professor Baldwin (*Organization and Personnel*, pp 55-8 and 209) thinks that he succeeded to the 'line' and to the membership of Condall in 1623, and this surmise seems possible. His disappearance in 1625 may be due, as has been suggested, to his death in the plague of that year. It seems to me most unlikely that he was the 'George Birch, a poor man' buried at St James's Clerkenwell, 3 April 1635.

1618/19, Jan. 28—'George Birch & Elizabeth Cowley wth licence' mar. St S S. (See will of Richard Cowley, p 642)

1619, Aug.—Probably the '[]^r Bir' who brings on a chair according to the prompter's notes for the King's production of *Barnavelt*. (Greg, *Dram Doc*, p. 273)

1619-21—No 7 in King's cast for *The Island Princess* (1679 folio B M)

1619?—No 7 in King's cast for *The Laws of Candy* (Ibid)

c. 1620—No 8 in King's cast for *The False One* (Ibid)

c. 1621—No 4 in King's cast for *The Double Marriage* (Ibid.)

1621—No 7 in King's cast for *The Pilgrim*. (Ibid.)

1622, May 14—No 7 in King's cast for *The Prophetess* (Ibid.)

1623, May 21—'George Burgh att the vpper end of Shoreditch,' 5s., in Markham's suit. (See p. 682)

1623, Nov. 18—'Bridgett Birche d of George a Player' chris. St. S S.

1623, Dec 6—No 4 in King's cast for *The Lover's Progress*. (1679 folio B M)

1624, May 27—No. 6 in King's cast for *A Wife for a Month*. (Ibid.)

1624, Dec 20—'Burght' was No. 6 in submission of King's men for playing *The Spanish Viceroy*. (See above, pp. 14-15.)

1625, >May 5—As a member of the King's company, he received black cloth for James's funeral procession. 'The King Players . . . George Birche—iii yards.' He was fourth in the list. (M S C ii 325; see above, pp. 80-1.)

1625, June 24—No. 11 in patent for King's men. (Ibid. i. 282-3)

1635, Apr. 3—'George Birch, a poor man' bur. St. J C.

BIRD (*alias BOURNE*), THEOPHILUS. He was probably the son of the Admiral's-Prince Henry's-Palsgrave's actor, William Bird (q v.), and may have appeared as a child with that company, but he first appears in female roles for Queen Henrietta's men, graduating to male roles by 1635, when he had a fairly prominent part as Massanissa in *Hannibal and Scipio*. When the Queen's company was forced out of the Cockpit, Bird stayed on, perhaps because he had already become Christopher Beeston's son-in-law

Some time between 1638 and 1641, probably in 1640, he went over to the King's company; he remained with them until the closing of the theatres, and had a part in their ventures during the Interregnum. For his Restoration career, see Hotson.

It is odd that we find Bird's name affixed to the prologues of two plays (an unusual occurrence) and to the dedication of one, all of which were written in whole or in part by John Ford. This may be only a coincidence, but it seems to suggest a friendship between the dramatist and the player.

Because of Bird's signature to the two Ford prologues, one is tempted to guess that he was the T. B. whose initials appear after the epilogue in the 1661 edition of *Love Will Find out the Way* (i.e. Shirley's *Constant Maid*), an occurrence which led the printer to attribute the play to T. B. The play, like *The Lady's Trial* and *The Witch of Edmonton*, was performed by a company of which Bird was a member.

A facsimile of Bird's signature may be seen in the *Shakespeare Society Papers*, iv. 101.

1608, Dec. 7—'Theophilus Borne s of William Borne baptized; Hoxton' St. Leonard's Shoreditch. (Bod.)

1625—'Pavlna, Sister to Vitelli. Theo. Bourne' in Massunger's *The Renegado* by Queen Henrietta's men at the private playhouse in Drury Lane. (1630 4° B.M.)

c. 1630—'Toota, Queen of Fesse, and wife of Mullisheg. By Theophilus Bourne' in the cast of Queen Henrietta's men prefixed to the 1631 4° of Heywood's *The Fair Maid of the West*, Part II, he does not appear in the cast for Part I. (1631 4° B.M.)

c. 1635?—'Mr. Bird' is found at the end of the prologue to the 1658 edition of *The Witch of Edmonton*, by Rowley, Dekker, Ford, &c. This signature must belong to a revival at the Cockpit, for the prologue says,

But as the year doth with his plenty bring
As well a latter as a former Spring;
So has this Witch enjoy'd the first, and reason
Presumes she may partake the other season:
In Acts deserving name, the Proverb says,
Once good, and ever, Why not so in Plays?
Why not in this?

1635—'Massanissa. By Theophilus Bird' in Nabbe's *Hannibal and Scipio* given by Queen Henrietta's men 'at their Private house in Drury Lane'. (1637 4° B.M.)

1637, May 12—He was called before the Privy Council with William and Christopher Beeston, Ezekiel Fenn, and Michael Moone; playing was stopped at the Cockpit until further orders. (M.S.C. i. 392.)

1638, Oct. 4—Christopher Beeston's will of this date names Bird as the husband of Beeston's eldest daughter, Anne, and mentions their son Christopher. (See p. 632.)

1638, Oct. 27—'Christopher son of Theophilus Bird' bur. St. G.F.

1638—His name, 'Mr. Bird', is found at the end of the prologue of Ford's *The Lady's Trial*. (1639 4° B.M.)

1640/1, Jan. 19—A ticket of privilege was issued for 'Theophilus Bird' as 'a sworne servant to the Kinges Matye and of the Company of his Mat^{es} Players at the Blackfryers'. He was the only one of the six players sworn 22 January to be granted a ticket of privilege. (M.S.C. II. 397.)

1640/1, Jan. 22—He is named with five others in a warrant swearing them grooms of his Majesty's chambers 'to attend his Matye in the Quality of Players and to bee of the Company of his Mat^{es} servantes at ye Blackfryers'. (Ibid., 397.)

1642, Mar. 27—'Elizabeth Daughter of Theophilus Bird' bur. St G.F. >1642—Trueman says 'Bird' was one of 'those of principal Note at the Cockpit'. (Hist. Hist., p. 4.)

1647—His name—'Theophilus Byrd'—stands tenth in the list of ten King's men who signed the dedication of the Beaumont and Fletcher folio. (1647 folio B.M.)

1647/8, Jan. 28—John Lowen, Richard Robinson, Robert Benfield, Thomas Pollard, Hugh Clarke, Stephen Hamerton, and Theophilus Bird entered on a new bond of £300 conditioned on the payment to Morrison of £147 12s. on or before 30 July, 1648.' (Hotson, p. 32, from a Chancery suit of 1655.)

1652, Mar. 25—As agent for William Beeston, Bird signed the deed of sale of the Salisbury Court theatre to Beeston from John Herne (II). (Hotson, p. 103.)

1656—The dedication of Ford and Dekker's *The Sun's Darling* to Thomas Wriothesley, Earl of Southampton, is signed 'Theophilus Bird. Andrew Penneycuicke.' (1656 4° HN)

BIRD (*alias BORNE*), WILLIAM. He had been an actor for at least twenty years before the death of Shakespeare, first as a Pembroke's man, then in the Admiral's—Prince Henry's—Palsgrave's company. He appears frequently in Henslowe's Diary as an agent for the company. (See Chambers, E.S., Nungezer, and Hens. D. for his career before 1616.) The references to him from 1616 to 1621 indicate that he was one of the leaders of the Palsgrave's men in this time. He appears in none of the lists after 1621. If he is the man who was buried in Shoreditch in January 1623/4, he must have retired from the company some two years before his death.

c. 1617—He wrote Alleyn for the company about a dishonest gatherer whom Alleyn had appointed. (MSS. Dul., p. 49) See John Russell

1618, Apr. 19—'ther dind w^t vs Jo. Mathew & His wife m^r beamond & another w: borne & His sone . . .' (Alleyn's Diary, Young, II. 81)

1618, Oct. 31—He was the second of the Palsgrave's men who signed the lease of the Fortune from Edward Alleyn. (See pp. 138-9.)

1619, July 11—'Ther dind w^t vs will borne & His wife m^r borne a surgian.' (Alleyn's Diary, Young, II. 142.)

1620, July 23—'ther dind w^t vs will: boarne & His boye m^r Skragg . . .' (Ibid., p. 185.)

1620/1, Feb. 23—'I went to meet S^r Nic. Stoddard in powles spent att ye pole Head w^t Hym m^r borne & gunell.' (Ibid., p. 202)

1621, Apr. 15—'borne: massey: Cartwright: gunnell: grace: Hunt dind Here.' (Ibid., p. 204.)

1622, May 20—He occupied a tenement adjoining the Fortune playhouse. (*MSS Dul*, p. 243)

1623/4, Jan 22—'Willm Bird *alias* Borne, was buried the 22 of Januarie, Hollywell Street', St. Leonard's Shoreditch (Bod.)

BLACKSON, —. He is known only from his appearance in the MSS of Middleton's play. Though the play became the property of the King's men, Mr. Bald says, with reason, that the actors' names probably date from earlier productions (Bald, *Hengist, King of Kent*, pp. xx-xxi)

<1616—'Blackson' and 'Black[son]' appear in the stage directions of the MSS of Middleton's *Hengist, King of Kent*. Apparently he took part in the dumb shows. (Bald, *Hengist, King of Kent*, pp. xvii and xxviii)

BLAGRAVE (BLAGROVE), WILLIAM One would guess that William Blagrave, deputy to Sir Henry Herbert, belonged to the family of Thomas Blagrave who had served as Master of the Revels under Elizabeth (see Feuillerat), but he is not mentioned in the Blagrave genealogy (*Harl. Soc. Pub.* lxxv. 83). Other Blagraves were court musicians in the reign of Charles I (*King's Musick, passim*). William appeared as deputy to Sir Henry Herbert in 1624 and continued to act in this capacity until 1635, when he disappears. Besides his official duties he had a private theatrical enterprise of his own at this time in the Salisbury Court playhouse.

1624, Mar 30—'From Mr Blagrave, in the name of the Cockpit company, for this Lent, this 30th March, 1624 £2 0. 0.' (*Herbert*, p. 48)

1624, >Sept—Benjamin Garfield testified that before *Keep the Widow Waking* was acted he gave twenty shillings to Blagrave to forbid it, which Blagrave promised to do but did not. (Sisson, *Keep the Widow Waking*, pp. 248-9)

1629, July 6—He and Richard Gunnell leased ground at Salisbury Court from the Earl of Dorset for a playhouse, for a term of forty-one and a half years, at £25 the first half-year and £100 annually each year thereafter. They paid this rent of £100 to Herne each year until 1642, and on the ground they built a dwelling-house and a playhouse which cost them £1,000. (Hotson, pp. 100-1)

1629, July 21—Herbert received the 'benefitt of the summers day from the kinges company, being brought mee by Blagrave . . .' (*Herbert*, p. 43)

1629, Nov. 22—Herbert received the 'benefitt of the winteis day from the kinges company being brought mee by Blagrave . . .' (*Ibid.*, p. 44)

1631, Dec. 1—Herbert records, 'Received of Mr. Blagrave, in the name of the kinges company, for the benefitt of my winter day . . . 13l. os. od' (*Ibid.*)

1632, Nov. 12—With William Beeston, Blagrave petitioned the Lord Chamberlain for the recovery of the boy Stephen Hammerton, whom Christopher Babham had inveigled from them and was using

at Blackfriars, the case was referred to Sir Henry Herbert (*M.S.C.* ii 408)

1633, June 6—Herbert received his benefit 'of ye kings company, for my summers day, by Blagrave' (*Herbert*, p. 44)

1634, July 20—'A peticōn of the Kings Players complayning of intermingling some passages of witches in old playes to y^e p^ride of their designed Comedy of the Lancashire witches' was referred to Blagrave, in the absence of Sir Henry Herbert (*M.S.C.* ii 410.)

1634/5, Jan 24—'A Warr^t for paym^t of xxx¹ vnto W^m Blagraue for himselfe & the rest of his Company for three playes Acted by the Children of the Reuells at Whitehall in Anno 1631 M^d their Bill was signed by S^r Henry Herbert M^r of the Reuells & passed Ian 24. 1634' (*Ibid*, p. 375)

1634/5, Jan 30—Another warrant covering payment for these same three plays was entered this date. (*Ibid*)

1635—The visiting French company 'gave Blagrave three pounds for his paines'. (*Herbert*, p. 62)

1635, Aug 1—Laud and the High Commissioners wrote requesting 'articles and addicionals exhibited on behalf of Wilham Blagrave against John Pregon, notary public'. Witnesses were to be called in Lincoln Cathedral in September on behalf of Blagrave (*C.S.P.*, Dom, 1635, p. 311)

1635, Sept 16—'Received of Blagrove from the King's Company, for the renewing of *Love's Pilgrimage*, the 16th of September, 1635,— £1 0 0' (*Herbert*, p. 36)

1635, Oct 15—As Deputy to the Master of the Revels, he licensed *Glapthorne's Lady Mother* (*Ibid*, p. 37)

1635, Dec. 31—He witnessed the will of John Shank (See p. 648)

BLAKE, JOHN. His only connexion with theatrical affairs, so far as we know, was as an investor.

1623/4, Feb 20—Alleyn granted John Blake, glazier, of High Holborn, in St. Giles in the Fields, a lease of a half-share of the new Fortune. (*Hens. Paps.*, pp. 30, 112)

BLANEY, JOHN. Blaney first appears as an actor in the old Queen's Revels company, but he seems to have been a Queen Anne's man by the time of the first agreement with the Baskervilles, and he is mentioned as a fellow and sharer in the later agreements. He remained with Queen Anne's or with derivative companies until he went to Queen Henrietta's.

1616, June—He was named in the Baskerville suit as a member of Queen Anne's at the time of the second settlement in favour of Francis Browne. (*Fleay, Stage*, p. 275)

1617, June 3—He signed the new agreement of Queen Anne's with Susan Baskerville, she says he was a fellow and sharer at the time (*Ibid*, pp. 285-8)

1619, >May 13—As a member of Queen Anne's company, he was the twelfth listed to receive black cloth for her funeral procession. 'The Q. Plaiers . . . Iohn Blany—iiij yards.' (*M.S.C.* ii 325.)

1622, July 8—He was fifth in a list of seven late Queen Anne's in

a warrant for the Privy Seal for licensing the Children of the Revels.
(Murray, II 193-4, see above, pp 167-8)

1622—'John Blany' was listed in Herbert's office book as among the 'chiefe players at the Red Bull, called the players of the Revells'. (Herbert, p 63.)

1623, May 21—He was referred to as 'Iohn Blanye neare the Red Bull in St Johns Streete' in Markham's suit (See pp 682-3.)

1623, May 23—With Worth and Cumber, he pleaded to be excused from payments to the Baskerviles, since most of their fellows were 'dead, or departed'. Worth, Cumber, and Blaney were the only original members of the 1617 Queen Anne's company left (Fleay, *Stage*, pp 270-9.)

1625—'Asambeg, Viceroy of Tunis. Iohn Blanye,' appears in the cast for Massinger's *The Renegado*, given by Queen Henrietta's men 'at the pivate Play-house in Drurye-Lane', licensed by Herbert 17 April 1624, and printed in 1630. (1630 4° B.M., *Herbert*, p. 28.)

BOND (BAND), THOMAS. Mr. W. J. Lawrence says that Bond was a 'country player from 1623 to 1627' (M.L.R. xxv. 209), but I know of no evidence for this statement save his appearance at Norwich in 1624. We know of his membership in only two companies, the Red Bull Revels company and Prince Charles's (II). The extant records of his activities do not point to any great prominence, and it is somewhat surprising to find his portrait at Dulwich with actors like Field and Burbage, Cartwright, Perkins, and Alleyn. It is even more surprising to find Kemble's assertion that he was the third man to play Bussy D'Ambois. This identification is almost certainly wrong, since there is no record of Bond in the King's company, whose membership is so well known. Though Thomas Bond was a common name in the time (one was an Oxford student in 1629, another a property holder in Wiltshire in the same year, and one was receiver general of fines in 1640), it seems likely that the man buried at St. James's was the actor, because the actor was associated for years with the theatre in that parish and with other actors there. The date fits with his disappearance from other records.

1622-3?—His name appears in the prompter's notes in the MS. of *The Two Noble Ladies* (B.M. MS. Egerton 1994), whose title-page says it was acted at the Red Bull by the Company of the Revels: 'Tritons in Bond Stuff.'¹ Probably Bond's name belonged to the Revels performance indicated, though it may have been inserted by some prompter for a later performance. (Greg, *Dram. Doc.*, pp. 216, 277.)

1624, Apr. 9—'Thomas Band' was named in the confirmation of a licence of 31 October 1617 to the Children of the Revels to the late Queen Anne shown at Exeter and Norwich. (*Hist. MSS. Com.*,

¹ Miss Rhoads (who transcribed the MS for the Malone Society) reads 'm: Bond', though she is not certain. Dr. Greg (*Dram. Doc.*, p. 277) reads 'in. Bond'. It looks to me like 'm' rather than 'in', though 'in' seems to make better sense.

Records of the City of Exeter, p. 171, and Murray, ii. 273.) See James Jones

1627, July 16—'Thomas Bonde & Susan Hunter' mar. St. J.C. (Note that the will of William Browne [p. 636] mentions a legacy to Thomas Bond and his wife Susan, Browne's sister. If this is the Susan, she must have been married before)

1629, May 25—'Eliz. d of Thomas Bond & Susan vx.' chris. St J.C.

1631, Dec—'Miscellano, his Tutor Thomas Bond' in the cast of *Holland's Leaguer*, acted by Prince Charles's (II) men at Salisbury Court this month. (Herbert, p. 45, 1632 4^o B.M.)

1632, c. 10-15 May—'Thomas Bond' was the eighth name listed in a warrant for swearing 'groomes of the Chamber in ordinary wthout fee to attend the Prince his Highnes in y^e quality of players'. (M.S.C. ii. 358; see above, p. 303.)

1632, Dec. 10—William Crome (q.v.) petitioned the Lord Chamberlain against Bond and five others of 'y^e princes Players'. A petition of 21 December was 'Answered wth leauue graunted vpon sight'. (M.S.C. ii. 408.)

1632/3, Feb 18—'A petition of Thomas Osberne agst Thomas Bond debt 15^l.' (Ibid., p. 409.)

1634, Apr 7—Kemble told F G Waldron that he thought he had seen in some old tract that Tom Bond was the third man referred to in the prologue to *Bussy D'Ambois* (1641 ed.) as playing Bussy at the revival (Waldron, *Sh. Miscellany*, pp. 25-6.)

1634, Oct 23—William Browne in his will left a legacy to Thomas Bond, his brother-in-law, and to Bond's wife Susan. (See p. 636.)

1635, Apr 25—'Thomas Bond, householder' bur. St J.C.

BORNE, THEOPHILUS (*see* BIRD, THEOPHILUS).

BORNE, WILLIAM (*see* BIRD, WILLIAM).

BORROSE, —. The possibility that he was a player is fairly remote

1643, Dec 5—'Mr. Borrose from the Playhouse' bur St. Anne's Blackfriars

BOSGRAVE, GEORGE. He first appears as a boy in a 1613 Lady Elizabeth's patent shown at Coventry in 1615, and his only other record with an acting troupe shows him again in a provincial company. His participation in the illegal plague funeral in 1636 suggests his association with trumpeters, as does an unpublished entry in the L.C. papers at the Public Record Office noting his apprehension with Edward Hodgeson and three others for usurping the bills of the king's trumpeter.

1613, May 31—He was listed as a boy in a patent for Lady Elizabeth's of this date which was copied at Coventry 28 March 1615. (R.E.S. 1. 183.)

1623/4, Feb 20—Alleyn granted to George Bosgrave, 'of the parish of St Giles without Cripplegate, gent', a lease of a half-share of the new Fortune. (Hens. Paps., pp. 30, 112.)

1624, Apr. 9—He was named in the confirmation of a licence of 31 October 1617 to the Children of the Revels to the late Queen Anne

which was shown at Exeter (*Hist. MSS. Com.*, Records of the City of Exeter, p. 171, Murray, ii 272-3) See James Jones.

1633/4 (?)—James Hodgson, Edward Hodgson, Gregory Saunders, George Bosgrave, and Francis Newton were apprehended for usurping the bills of the King's trumpeter (P R O, L C. 5/132, p. 357.)

1636, Oct. 3—'Record of the committal of eleven persons to Newgate, "untill his Majesties pleasure bee knowne, for goeing with one Samuell Underhill a trumpeter who died of the plague, to his grave with trumpettes sounded and swords drawne in the night time in Shorditch", the eleven persons so committed being—Thomas Creswell of Barbican, Thomas Woodford of Hosierlane, Edward Bosseley of Criplegate, John Pett of Whitcrosstreete, Edward Hodgson of Cowcrosse, Abraham Rogers of Whitcrosstreete, John Carre of St Johnstreet, George Rickner of Whitcrosstreete, George Bosgrave of Golding Lane, Adam Rose of Grubstreete, and William Johnson of Whitcrosstreete' (*Middx Co Rec.* iii 62.)

1636, Dec. 1—'True Bill that, at twelve o'clock in the night of the said day at St Leonard's-in-Shorditch co Midd, Thomas Cresswell, Thomas Wadd (?) Woodford, Edward Bosseley, John Pett, Edward Hodgson, Abraham Rogers, John Carre, George Rickner, George Bosgrave, Adam Rose, William Johnson, Philip Knight, Launcelot Giles, Edward Jupe, Henry Griffin, Francis Langley and John Wilkinson, all seventeen late of the said parish yomen, riotously and unlawfully as rioters and disturbers of the King's peace, assembled and came together, with swordes, linckes, and torches lighted and with trumpettes sounded, to the great terror and dread of the King's lieges and subjects there living Ten of the rioters confessed the indictment and were fined three shillings and four pence each The other seven were at large.' (Ibid., pp. 63-4)

BOURNE, THEOPHILUS (*see* BIRD, THEOPHILUS).

BOURNE, WILLIAM (*see* BIRD, WILLIAM).

BOURNE (BOARNE, BOORNE, BOWRNE), THOMAS. We have only one record of this actor's dramatic activity, and that in the obscure group at Norwich in 1634/5 which was probably a combined provincial company and the London King's Revels company (see above, pp. 286 and 288-9). There is, however, abundant evidence that for fifteen years or more he was known as a player. The name is not sufficiently uncommon to make it at all certain that the two petitions refer to the player, a London bookseller of the same name who took up his freedom 15 January 1622/3 and who was still in business in 1628 is just as likely to be the petitioner. (*Dictionary of Printers.*) The copious St. Giles' records indicate that W. J. Lawrence is almost certainly wrong in his identification of the Thomas Borne of the Norwich record with Theophilus Bourne *alias* Bird. (M.L.R. xxv. 209)

1625, Sept. 1—'Eliz dau of Thomas Bourne, gent' bur. St G.C.

1627, Apr. 19—'Susan Dau of Thomas Boorne Playe' bur St G.C.

1628, Dec. 14—'Eliz: Dau of Thomas Boarne Player' chris. St. G.C.

1628/9, Feb 13—'Eliz Dau of Tho Boarne, yoeman' bur St G C
 1629/30, Jan 17—'ffrancis sonne of Thomas Boarne, Player' chris.
 St G C

1630, May 7—'ffrancis sonne of Thomas Bourne Player' bur St G C

1631, June 5—'Richard sonne of Thomas Bowne Player' chris. St. G C.

1634, July 27—'Mary daughter of Tho Bourne Player' chris St G C

1634—John Murray and Thomas Boorne had received a grant concerning frauds practised in foreign 'baltrie' and brasswork imported into England. Petitioners now interested and pray Council to give order for passing of the grant. (*C.S P, Dom*, 1634-5, p 389)

1634/5, Mar 10—His name appears in the complete list of players entered in the Norwich records. (Some of the players seem to belong to the King's Revels, though the records do not give the name of the company, probably they were an amalgamated group. See above, pp 286 and 288-9.) (Murray, 11 356)

1636, Dec 14—'Temperance daug^r of Tho Bourne Player' chris St. G C

1636/7, Mar 20—'Richard son of Tho Bourne Player' bur. St G C.
 1637, Apr 7—'Temperance daug^r of Tho Bourne Player' bur. St G C

1637, Apr 8—'Mary daug^r of Thomas Bourne Player' bur St G C.
 1638, Aug 29—'Constance daug^r of Thomas Bourne Player' chris St G C (Collier in his Bodleian MS records a burial item of Constance 12 June 1640, but I did not find it)

1640, June 25—Thomas Bourne, William Morgan, and other recusants petition to compound at one-third of their goods before conviction (*C S P, Dom*, 1640, pp 343-4)

1642, May 16—'Edmund sonne of Thomas Bourne player' chris St. G C

BOWERS, RICHARD. Another inconspicuous assistant of the King's company. One would prefer to think him the man buried in 1645/6, but he may have been the father of the children.

1636/7, Jan. 12—Ticket of privilege granted to 'Richd Bowers' and ten others 'employed by his Ma^{tes} servantes the Players of the Blackfryers' (*M S C* 11 380)

1645/6, Feb 2—'Richard Bowers from the Play-house' bur. St. Anne's Blackfriars.

1647, Aug. 5—'John sonne to Richard and Mary Bowers' bur. St. Anne's Blackfriars

1648, July 9—'Mary daughter to Richard and Mary Bowers' bur St. Anne's Blackfriars

1650/1, Feb 26—'Jeremiah son to Richard and Mary Bowers' chris St. Anne's Blackfriars.

BOWYER, MICHAEL. Though Bowyer was known as an actor at least as early as 1621, we know nothing of his dramatic activities until he appears with Queen Henrietta's company, organized in

1625. His important romantic roles in the plays of this company offer strong evidence that he was both an experienced and a successful actor when he came to the troupe. Kendall told Crosfield in 1634 that Bowyer was one of the leaders of the company, apparently ranking him after Beeston. Both Turner and Perkins, however, appear in more of the business transactions of the organization than Bowyer does.

Some time between 1635 and 1641, Bowyer left Queen Henrietta's company and became a King's man. Theophilus Bird's statements in 1655 make it apparent that Bowyer must have made the transfer before Bird did, but Bird's date of 1635 cannot be accepted, because we know that Bird was still with Beeston at the Cockpit in 1637. It is probable, as Mr. Baldwin has pointed out (*Organization and Personnel*, pp 64-5), that Bowyer left the Queen's company when it was threatened with extinction in the plague of 1636-7, for he is not mentioned among the leaders of the company whom Sir Henry Herbert transferred to the Salisbury Court in 1637, nor was he among those who appeared as leaders of Beeston's Boys in the same year.

The loan which Bird says Bowyer made the King's company when he joined them, William Beeston's bond to him, and the legacies in his will indicate that he was a man of some substance. The large bequest to Richard Perkins suggests that there may have been friendships among the Queen's men of as long standing as those among the King's men which have so frequently occasioned remark.

1621, Aug. 16—'William Bowyer, sonne to Michael Bowyer, a Stage Player and Isabell his wife' chris. St Bodolph, Aldgate. (Denninger p. 98.)

1621, Aug. 16—'William Bowyer, sonne to Michael Bowyer a Stage-player' bur St. Bodolph, Aldgate. (Ibid.)

1622 Sept. 1—'William Bowyer sonne to Michael Bowyer Stage-player and Elizabeth his wife' chris St Bodolph, Aldgate (Ibid., p. 98.)

1622, Sept. 11—'William Bowyer, sonne to Michael Bowyer, a stage-player' bur St. Bodolph, Aldgate. (Ibid.)

1625—'Vitelli, *A Gentleman of Venice disguis'd* Michael Bowier' in the cast for Massinger's *The Renegado* presented by Queen Henrietta's men at the 'priuate Play-house in Drurye-Lane', licensed 17 April 1624 and printed in 1630. (1630 4° B M.)

1626—'Beauford, a passionate louer of *Gratiana*. Michael Bowyer' in the Queen Henrietta's cast given in Shirley's *The Wedding*. (1629 4° HN.)

c. 1630—His name is in the cast of Queen Henrietta's men prefixed to the first part of Heywood's *The Fair Maid of the West* in the 1631 4°: 'Mr. Spencer. By Mr. Michael Bowyer.' Since no actor for the part of Spencer is given in the cast prefixed to the second part of the play, he probably had the role in the second part as well. (1631 ed. B.M.)

>1634—'King John, M [Mr] Bowyer' in the Queen Henrietta's cast of Davenport's *King John and Matilda* (1655 4° B.M.)

1634, July 18—Kendall told Crosfield that 'Mr Boyer' was one of the 'Queen's servants at y^e Phoenix in Drury Lane'. (*Crosfield's Diary*, p. 72.)

1634, Sept 11—Bowyer was left a ring in the will of Thomas Basse (See p. 631.)

1635—'Scipio' By Michael Bowyer' appears in the cast for Nabbes's *Hannibal and Scipio* given by Queen Henrietta's men 'at their Private house in Drury Lane'. (1637 4° B.M.)

c 1636 or 1637—In 1655 Theophilus Bird said that he was admitted to the King's company about 1635 (must have been at least May 1637, see above, pp. 56-7) and 'was persuaded to join with eleven other members in a bond of £400 to Richard Perkins, in trust for Bowyer, for the payment of the £200' which Bowyer had loaned to the company on joining them, evidently some time before Bird did (Hotson, pp. 31-2.)

1639—Robert Davenport dedicated *A Crowne for a Conquerour, and Too Late to Call Backe Yesterday Two Poems, the one Divine, the other Morall* 'To my noble friends, Mr Richard Robinson, And Mr Michael Bowyer' (1639 4° HN) Mr Baldwin thinks this linking of the names indicates that Bowyer was a King's man in 1639 (*Organization and Personnel*, p. 64.)

1640/1, Jan. 22—He is named with five others in a warrant for swearing them grooms of his Majesty's Chamber to attend as players. (M.S.C. ii. 397.)

1640/1, Feb. 25—'I find that, five weeks before Davenant's flight [6 May 1641], William Beeston entered into a bond of £400 penalty to Michael Bowyer, . . . (L.C. 4/66 25 Feb., 1640/1). While we know nothing of the purpose of this bond, it may possibly have had something to do with Beeston's reinstatement in 1641 as governor of the Cockpit players' (Hotson, p. 129, note 36.)

>1642—Trueman says that he was one of 'Those of principal Note at the Cockpit' (Queen Henrietta's). (*Hist. Hist.*, p. 4.)

<1642—In 1655 Theophilus Bird said that after the closing of the theatres, Bowyer, Pollard, and others seized the apparel, hangings, and books of the company and sold them for their own use. (Hotson, p. 32.)

1645, Sept 26—He made his will, giving his address as Hounslow in Middlesex. He left a legacy to Richard Perkins of St Giles in the Fields of £50 or 5s a week for life and made his wife Elizabeth executrix and chief legatee. (See pp. 635-6.)

1645, Nov. 7—His will was probated.

1646, Apr. 1—His wife Elizabeth married Thomas Morrison (Hotson, p. 32.)

BRADSHAW, RICHARD. A Richard Bradshaw appeared as a provincial player in the last seven or eight years of the reign of Elizabeth, and he appears several times in Henslowe's diary and in the Alleyn papers between 1598 and 1605 (see Nungezer). The Richard Bradshaw of 1630 and 1633 must have been a different actor, for it is unlikely that a man could have been acting for

twenty-five years in the provinces without leaving another record. Yet it is curious that a second actor of the name should also have performed in the provinces only. The Lord Dudley's player of 1595 was probably at least thirty, since he was a leader of the troupe, surely he would not have been still dashing about the country at the age of sixty-eight. On the whole it seems to me more probable that there were two Richard Bradshaws, provincial actors.

The very interesting examination of the players at Banbury tells more of the methods of provincial companies than it does of Bradshaw. All the actors agree, however, that Bradshaw was the master of the company.

It is not certain that the player and the fencer are to be identified, but Gibbs (q.v.) was a player, and some of the others may have been too.

1630?—'Richard Bradshawe hath licens and company' at Reading (Murray, II 386.)

1633, May 2 and 3—Six suspicious strolling actors, examined by the mayor and justices of Banbury, assert that the company was under the direction of Richard Bradshaw, who had gone to London to renew the commission and recruit players (See Bartholomew Jones, Richard Whiting, and Edward Dampier.)

1664—One of a group of gentlemen who are talking about the theatre of the old days says, 'You talk of your Players, I am for the Fencers, there are none living now like old Bradshaw, old Batty, Chatterton and Ned Gibbs.' ([Tatham,] *Knavery in All Trades*, E₁, 1664 4° HN.)

BRADSTREET, JOHN. An English actor who first appeared in Germany in 1591/2 and continued to act there for a number of years. Since he did not die until 1618, he may have acted after 1616. (Chambers, II. 304.)

BRAY, ANTONY Unknown except for the one list. He might possibly be the same as Anthony Brew.

1634/5, Mar 10—He is named in the list of twenty-eight players, part of them King's Revels men, which was entered in the Norwich records (There were probably two companies, see pp. 286 and 288-9.) (Murray, II. 356.)

BREW, ANTHONY. Brew's rôles in *The Two Noble Ladies* suggest that he was a hired man in the Revels company, but it is possible that the prompter's notes were not made for the performance mentioned on the title-page. It has been suggested that this actor might be the Anthony Brewer who wrote *The Lovesick King*. On this subject Miss Hope Dodds has a very interesting theory (M.L.R. xix [1924], 158) that *The Lovesick King* was written at the expense of the corporation of Newcastle for presentation before James when he visited that city in May 1617. She thinks that Brewer took much of his material for the play from *Edmond*

Ironside, another play in the repertory of his company. This is a very tempting speculation, but unfortunately, though there is evidence of indebtedness to *Edmond Ironside*, of a Newcastle origin for the play, and of possible allusions to James, there is no evidence at all of the company which presented it, of a date as late as 1617, or of the identity of Anthony Brewer dramatist and Anth. Brew player. This is regrettable, for one would like to be able to accept Miss Dodds's neatly constructed account of the play.

1622-3?—His name appears in the prompter's notes in the MS of *The Two Noble Ladies* (B.M. MS Egerton 1994), whose title-page says it was acted at the Red Bull by the Company of the Revels. 'Ent. Anth Brew' (fol. 232[9]^a). Here he was a Lord of Babylon. Apparently he is also the 'Anth' who is twice noted in the part of a soldier (fol. 227[4]^a and 235[12]^b) (Greg, *Dram. Doc.*, pp. 274, 276, 277)

BRIDGE, EDWARD. Probably not an actor, but his inclusion with such a large number of actors in Markham's suit suggests that he may have been (See below, p. 683.)

BRIGGES, JOHN (*see BUGGE, JOHN*).

BRIGGS, ROBERT Briggs is known only from his appearance in the MSS. of Middleton's *Hengist, King of Kent*. Though this play became the property of the King's men, Mr. Bald says, with reason, that the actors' names probably date from earlier productions. (Bald, *Hengist, King of Kent*, pp. xx-xxi.)

<1616—'Brigs', 'Rob: Briggs', and 'Bri' appear in the two MSS of Middleton's *Hengist, King of Kent*. He seems to have taken part in the dumb shows and to have played a gentleman. (Bald, *Hengist, King of Kent*, pp. xvii and xxviii)

BROME, RICHARD. The only significant evidence that Brome was an actor is to be found in the Lord Chamberlain's record of 1628, though a number of Jonson's allusions to his servant have been strained to indicate that Brome was a player. (Thaler, *Modern Language Notes*, xxxvi 88-90.) The uncertainty of the identity and status of the 'Richard Broome' of the record is increased by the fact that the Lady Elizabeth's company of 1628 is a most obscure group, in the swearing of at least one of whose members there was certainly fraud. (See above, pp. 188-90.) In the light of Brome's later association with the Salisbury Court theatre, it seems not impossible that he was sworn in order to be protected as dramatist and reviser for the company rather than as a player. I have listed below the facts which have a bearing on his association with the companies, as well as one or two occurrences of the name which have not been published before.

1616, July 8—'Richard Broome & francis Lott wedow' mar. St. Michael Bassishaw. (Challen, *Marriages*.)

1627, Dec. 4—'Richard Broome & Joane Dylke, L. vg ' mar. St. Gregory by St. Paul (Ibid.)

1628, June 30—'Richard Broome' was fourth in a list of the 'Queene of Bohemia's Players' made grooms of his Majesty's chamber. (M S C ii. 347; see above, pp 188-9.)

1631, Dec 12—'A petition (sic) of Iohn Bonus &c against Richd Broome Answered of course eod [12 December 1631]' (L.C. 5/183, p 116, not in M.S.C. ii.)

1635, July 20—He signed a contract with the Salisbury Court theatre to write three plays a year, as well as prologues, epilogues, songs, and revised scenes for old plays, for three years at a salary of 15s. a week plus the first day's profits for each new play as a benefit. In spite of the contract he wrote one or two plays for the Cockpit in this period (Andrews, *Brome*, pp. 13-15.)

1638, Aug.—'In 1638 it was agreed that the contract [with the Salisbury Court] should be continued seven years longer, at [a salary of] 20 shillings a week for Brome's exclusive services' He delivered one play sometime after Christmas in the winter of 1638-9 and another play just before Easter 1639 on this contract. The company refused to accept the latter and (whether for this reason or not we do not know) Brome left the Salisbury Court to write for William Beeston at the Cockpit (Ibid., pp 14-15.)

1638—The epilogue to *The Antipodes*, acted in 1638 by Queen Henrietta's men at Salisbury Court, says, '... it was, at first, intended for the Cock-pit Stage, in the right of my most deserving Friend Mr. William Beeston, unto whom it properly appertained... it was generally applauded, and well acted at Salisbury Court'. (1640 ed. B.M.)

1642, Sept 16—'Lucia Daughter of Richard Brome esqr and Sara vxor' chris St. G F.

BROMEFIELD, RICHARD. A provincial actor in 1628. How many of the other records reveal the player I cannot be sure; certainly the last two refer to different men.

1618, Sept. 18—Perhaps he is the 'mr' Bromfeild' mentioned in Alleyn's diary, see the entry under John Edmonds. (Alleyn's Diary, Young, ii. 104.)

1618, Sept. 28—'Dined att y^e bull Head wt mr bromfeeld & tuch-borne.' (Ibid., p 105.)

1628, June 7—'Richard Bromeifld' and twelve others were named in the new licence of this date granted to Ellis Guest's company by Sir Henry Herbert (Murray, ii. 353.)

1628, July 2—With Ellis Guest's company of thirteen players, he was at Norwich with the licence of 7 June. (Ibid.)

1632/3, Jan. 21—'Richard Bromeifld, drowned' bur. St. J.C.

1636, June 3—'Particular of sundry sums underwritten to be adventured in the fishings of Great Britain and Ireland, but not yet paid.' £100 and £50 adventured; Richard Bromfield in the latter group. (C S P, Dom., 1635-6, pp. 532-3.)

BROUGHTON, AMBROSE. Probably not an actor, but his inclusion with such a large number of actors in Markham's suit suggests that he may have been. (See p. 682.)

BROWNE (*alias BASKERVILLE*), FRANCIS. He is connected with the theatre by virtue of his membership in the Baskerville family which is so closely associated with Queen Anne's men in its last years.

1616, June—His life was substituted for that of Susan Baskerville's husband as the term of the pension to be paid daily by Queen Anne's men (Fleay, *Stage*, p. 283)

1617, June 3—He was dead by this time, as William Brown's life is substituted in the agreement. (Ibid., p. 275)

BROWNE, JOSEPH. Only the parish registers give evidence of his connexion with the stage.

1636, Dec. 4—'Lucretia daug^r of Joseph Browne, Play^r' chris; buried 10 June 1637, St G C.

1639/40, Feb. 9—'William, sonne of Joseph Browne, Player' chris. St G C

BROWNE, RICHARD. Probably not an actor, but his inclusion with such a large number of actors in Markham's suit suggests that he might have been. (See p. 683.)

BROWNE, ROBERT. A Robert Browne appears as a member of the Earl of Worcester's troupe as early as 1582/3, and there are a few other records of him as a player in England, but most of his acting career was spent in Germany, where he appears to have been one of the best known of the popular English actors from 1590 to 1607. From 1608 to 1612 there are records of a Robert Browne, player, in England, the chief of which informs us that he was one of the patentees of the Queen's Revels company. After a break of six years in which there are no records of a Robert Browne, player, the name appears again among the actors in Germany where Robert Browne was leader of a company from 1618 to 1620. (See Nungezer, Herz, *Englische Schauspieler*, pp. 21-3, and Meissner, *Englischen Comoedianten*, pp. 43, 65-6.)

BROWNE, ROBERT. The puppet showman is probably not the Robert Browne of German fame, who would have been about eighty at the time of the Norwich visit. He might have been the Robert son of Robert Browne, stage player, who was baptized at St. Saviour's 19 October 1595. (See *T.L.S.*, 15 November 1928, p. 856.)

1637/8, Jan. 12—'To Robert Browne, Georg Hall, & Richard Jones players by warant, who had a motion to shew expressing the worlds abuses' at Coventry (Murray, ii 253.)

1639, Oct. 9—'Robert Browne and George Hall did this day exhibit a lycense . . . to shewe an Italian Motion but . . . he sayth his motion is noe Italian motion but made in London,' at Norwich. (Ibid., p. 359.)

BROWNE, WILLIAM. William Browne was not improbably introduced to the stage by his stepfather, Thomas Greene, the

famous comedian, for he was a minor when Greene died, and four years after his stepfather's death he was a hired man in Greene's former company. From 1617, when he was a hired man of Queen Anne's company, until the formation of Prince Charles's company, about 1631, nothing is known of Browne's dramatic activity. His part in *Holland's Leaguer* and his position in the warrant of May 1632 indicate that he was fairly prominent in the Prince's company, though not one of the leaders.

1609/10, Feb. 17—'William Browne & Alice Longe' mar St J.C.
 1612, July 25—His stepfather, Thomas Greene, left him £40 to be paid 'when he shall come to the age of twenty and one yeares', and an annuity of £4 until then. (Fleay, *Stage*, p. 193)
 c. 1616—The Baskerville suit says that before the settlement of 3 June 1617, Queen Anne's had fallen in arrears with Browne's wages as hired man (Ibid., p. 284)
 1617, June 3—His life was substituted for that of Francis Browne as the term of the daily Baskerville pension from Queen Anne's (Ibid., pp. 275, 285)
 1621/2, Feb. 14—'William Browne & Bridget Mason' mar St J.C. (His will, p. 637, mentions his son-in-law 'Phillipp Massam')
 1623, June 16—Browne and his mother, Susan Baskerville, answered the complaint of the players, Worth, Cumber, and Blaney, concerning the pension which the Queen's company had granted them in payment of Thomas Greene's share in the company and of various loans which the Baskervilles had made to the company. (Fleay, *Stage*, pp. 279-92)
 1626, Apr. 28—'William Browne & Ann Baylie' mar. St J C (His will, p. 637, mentions his wife Anne.)
 1631, Dec.—'Philautus, a Lord inamored of himselfe William Browne' in the cast of *Holland's Leaguer*, acted by Prince Charles's (II) men at Salisbury Court (1632 4^o B M, *Herbert*, p. 33)
 1632, May 10-15—'William Browne' was fifth in a warrant to swear eleven men as grooms of the Chamber in ordinary to attend the Prince 'in y^e quality of players'. (M.S.C. ii. 358, see above, p. 303)
 1632, Dec. 10—William Crome (q.v.) petitioned the Lord Chamberlain against Browne and five others of 'y^e princes Players'. A petition of 21 December was 'Answered wth leaue graunted vpon sight' (M.S.C. ii. 408.)
 1634, Oct. 23—'William Browne of the parish of St James Clerkenwell . . . gent' made his will. He left legacies to Thomas Bond and his wife Susan and others, said he was a member and sharer of the Red Bull company and that they owed him money. His chief beneficiary was his wife Anne, his mother, Susan Baskerville, was made executrix. (See below, pp. 636-7.)
 1634, Nov 6—'Will'm Browne, householder' bur St. J C
 1634, Nov. 10—His will was probated.

BRYAN (BRYANT), MARY. An investor in the shares of the Fortune theatre.

1623/4, Mar. 24—Alleyne granted 'Marie Brian, of Clerkenwell, widow' one share in the new Fortune. (Hens. Paps., pp. 30, 112.)

1625, Dec 22—She made her will, but there is no mention of theatres or actors. It was probated 27 January 1625/6. (P.C.C. 7 Hele.)
 1625/6, Jan. 7—'M^{rs} Mary Bryan' bur St. J.C.
 1639, July 15—Her share went to Tobias Lisley (MSS. *Dul.*, pp. 54-5.)

BUCKLE, JOHN Though Kendall told Crosfield that Buckle was one of the leaders of a company (apparently the Red Bull-King's), little else is known of him. Both the parish register items seem likely to represent this player, since no Buckley is otherwise known, and since one parish contained the Fortune and the other contained the Red Bull and was adjacent to the Fortune parish.

1634, July 18—In the list of London players which Kendall gave Crosfield is '4 The Fortune in Golden Lane, y^e cheife Mr Wm Cartwright, Edward Armestead, John Buckle, John Kirke' (This was probably the Red Bull company, *see* William Cartwright and pp. 274-5) (*Crosfield's Diary*, p. 72)

1638, July 12—'Eliz d. of John Buckle' bur. St. J.C.

1652/3, Jan. 4—'Mary Wife of John Buckley player' bur. St. G.C.

BUCKSTEAD, WILLIAM (*see* BARKSTEAD, WILLIAM)

BUGGE, JOHN.¹ Bugge appears as a player only in the obscure Queen of Bohemia's company of 1628, and the charges made against him by the College of Physicians emphasize the dubious character of that company, though the dishonesty of Bugge is not demonstrated, as is that of his fellow in the company, Thomas Barnes. It seems a good guess that Andrew Bugge had something to do with John's practice of physic. The John Bugge in Benfield's will is probably the player, as Benfield seems to have had a rather large acquaintance among actors.

1628/9, Jan 10—'A Warraunt to sweare Iohn Bugge one of the Queene of Bohemia's Players A Groome of y^e chamber in ordinary wthout ffee.' (M.S.C. ii. 348.)

1628/9, Mar. 4—'Andrew son of the reputed wife of Andrew Bugge Chirurgeon in bitted (?) and bagg yard in old street bonds taken chris St G.C.

1630/1, Feb. 7—'A petition of the President & Censors of the Colledge of Phisitions against diuerse Emperickes (vizt) Butler A glouer, Trigg A last maker, Bugges one of the Queene of Bohemias Players sometimes an Apothecary & . . . others for practising of Phisique agst y^e Charter of the Colledge . . .' (M.S.C. ii. 403.)

1632, May 18—'A petition of Francis Heath against John Bugge debt 50^l¹ Answered of course eod [18 May 1632].' (Lord Chamberlain's Papers 5/183, p. 123.)

1633, Apr 27—'A petition of Richard Elton agst Iohn Bugge debt xx^l¹ Answered wth leaue graunted after one weeke after sight.' (M.S.C. ii. 409.)

¹ According to the *Hist. MSS. Com.* report on the MSS. of the College of Physicians (Report VIII, p. 229), the name is given as Briggs in the documents of the college. Bugge occurs often enough, however, to leave no doubt that the name should be so spelled.

1635, June 24—'Mary daughter of John Buggs Gentleman' bur. St. G. C.
 1639, Aug. 26—Richard Benfield of Gray's Inn in his will left £15
 'to my lovinge freind John Bugges Doctor in Phisicke'. (See
 p. 634.)

BUKLANK, ALEXANDER A ghost name created by Halliwell-
 Phillipps's misreading of the name of Alexander Bullard in B.M.
 Add. MS. 19256.

BULLARD, ALEXANDER. A minor attendant of the King's company. The name is usually given as Buklank, since Sir Henry Herbert's document has usually been printed from Halliwell-
 Phillipps's transcript, but this transcript is not accurate. (See
 above, pp. 15-16.)

1624, Dec. 27—Herbert exempted him from arrest as an attendant
 of the King's company. (*Herbert*, p. 74; see above, pp. 15-16.)

BURBAGE, CUTHBERT. Though he was never, so far as is known, an actor himself, Cuthbert Burbage was the son of an actor, the builder of the first theatre, and the brother of the most famous actor of his time. He seems to have been interested in theatres all his life; certainly he was acting for his father in connexion with the Theatre by 1589, and he still held shares in the Globe and Blackfriars at his death in 1636.

There are numerous indications of Cuthbert's friendship with the players of his brother's company, and one of them, Nicholas Tooley, seems to have lived with him in St. Leonard's Shoreditch, where he is found all his life. Cuthbert Burbage is found in the Visitations of London in 1634, where his arms are given and where he records that he has adopted his grandson, James Moxie, who is called (obviously in memory of his great-grandfather, 'the first builder of playhouses') James Burbage. (See Stopes, *Burbage*, for a fuller account of his life.)

1617/18, Jan. 13—With John Heminges, John Shank, and Thomas Ravenscroft, Burbage witnessed the will of Richard Cowley. (See p. 642.)

1618/19, Mar. 12—Witnessed his brother Richard's will (See p. 638.)

1623, June 3—The will of Nicholas Tooley, who was buried from Burbage's house, left legacies to Mrs. Burbage, 'in whose howse I doe now lodge', and to Mrs. Condell. Burbage and Condell were made executors and chief legatees. (See pp. 649-51.)

1635—In the players' petition, Benfield, Pollard, and Swanston say that the Burbages had owned half the Globe, but that now Cuthbert owned three and one-half of the sixteen shares in the Globe and one of the eight in the Blackfriars. (M.S.C. 11. 362-4.)

1635—The reply of Cuthbert Burbage and his sister-in-law Winifred to Benfield, Pollard, and Swanston gives the history of the Burbages' theatrical undertakings. (Ibid., pp. 370-2.)

1635, Sept. 1—He was made executor in the will of Elizabeth Condell. (See p. 638.)

1636, Sept. 17—'Cuthbert Burbardge was buried ye 17th day of September 1636.' (Stopes, *Burbage*, p. 133, from the Registers of St. Leonard's Shoreditch.)

BURBAGE, RICHARD. The most famous actor of the Elizabethan stage was the son of James Burbage, the builder of the first theatre, and the younger brother of Cuthbert (q.v.). He was probably born about the summer of 1573 (Baldwin, *Organization and Personnel*, pp. 238-9), and he became active in theatrical affairs at least as early as 1590, or several years earlier, if his brother's statement that he acted for thirty-five years is to be trusted. With his brother Cuthbert he inherited and developed his father's interest in the Theatre and Blackfriars. Like his brother, he spent his life in the parish of St. Leonard's Shoreditch, where his seven children were baptized, and where five of them and both their parents were buried. It was probably at St. Leonard's that his wife, Winifred, married his fellow, Richard Robinson (q.v.), not long after Burbage's death.

Richard Burbage was for about a quarter of a century the leading actor and one of the chief assets of Shakespeare's company. Mr. Baldwin thinks that he had become their leading actor by 1592 (*ibid.*, p. 237), and there is no doubt that he continued in this position until his death in 1619, though in the last three years of his life the company's plays seem often to have had two leading roles, taken by Burbage and Field.

A number of his roles are known from contemporary reference: Ferdinand in *The Duchess of Malfi*, Malvolio in *The Malcontent*, Richard in *Richard III*, Hamlet, Lear, and Othello. After a careful, though not always convincing, analysis of Burbage's known roles and a study of the company's plays, Mr. Baldwin concludes that Burbage played the following parts in the other plays of Shakespeare: Henry V, Romeo, Talbot, Richard in 2 and 3 *Henry VI*, Lucius in *Titus Andronicus*, Demetrius, Lucentio, King John, Richard II, Prince Hal, Bassanio, Berowne, Claudio, Brutus, Orlando, Orsino, Ford, Angelo, Timon, Macbeth, Antony, Bertram, Pericles, Coriolanus, Posthumus, Leontes, Prospero, Wolsey, and Arcite. In the plays of the Beaumont and Fletcher folio Mr. Baldwin thinks that he probably acted Philaster, Amintor, Arbaces, Jacomo, Antonio, Aecius, Caratach, Don John, Philippo, Memnon, Crates, Theodoret, Mountferrat, and Archas. In many of these parts the personal appearance and the talents of Richard Burbage undoubtedly influenced the dramatist as he wrote, though it is impossible to determine just how extensive this influence was.

Burbage's talent as a painter is referred to in several places, and one of the pictures at Dulwich College is attributed to him in the early catalogue (*MSS. Dul.*, p. 205). At Dulwich there is also a small and not very satisfactory picture of Burbage himself,

which is reproduced in Sir Edmund Chambers's *William Shakespeare* (1. 76).

There are many references to Burbage at the time of his death, one pointing out that there was more mourning for him than for Queen Anne, who died about ten days before him. The allusions to Richard Burbage, which continue for many years after his death, have been frequently published (Stopes, *Burbage*, Nungezer), and I have reprinted only one or two which have not appeared before.

1616, Mar 25—He was a legatee in Shakespeare's will (Chambers, *Shakespeare*, II 172)

1616, Oct 14—'Wynefryd Burbadge, daughter of Richard Burbadge, 14th Oct, 1616, Halywell Street,' bur St Leonard's, Shoreditch. (Stopes, *Burbage*, p. 140)

1616, Nov 6—'William Burbadge, son of Richard Burbadge' chris. St. Leonard's Shoreditch (Ibid., p. 141)

1616—He was mentioned in Jonson's *Masque of Christmas*. See Heminges.

1616—No. 1 in King's cast of *The Mad Lover*. (1679 folio B M)

1616-17—No. 1 in King's cast of *The Queen of Corinth* (Ibid.)

1616-18—No. 1 in King's cast of *The Knight of Malta* (Ibid.)

1617, July 17—John Chamberlain writing to Sir Dudley Carleton of Lady Coke's charges against her husband says that she 'declaimed bitterly against him, and so carries herself, that divers said Burbage could not have acted better' (Birch, *James I*, II 20)

1617/18, Jan. 13—With Cuthbert Burbage, Heminges, and Ravenscroft, he witnessed the nuncupative will of Richard Cowley. (See p. 642.)

1618, Nov 16—No. 1 in King's cast of *The Loyal Subject* (1679 folio B M.)

1618/19, Mar. 16—'Richard Burbadge, Player, was buried the 16th March, 1618-9, Halywell Street,' St Leonard's Shoreditch. (Stopes, *Burbage*, p. 140.) According to a MS funeral elegy in the Huth collection, he had died on the 13th. (Ibid., p. 120) Part of an elegy on Burbage in *H.E.D.P.* I 412-13, probably the same as the Huth MS, gives his parts.

1618/19, Mar. 19—In a letter to Carleton, Chamberlain says, 'Burbage, the great actor, dead, worth 300*l.* in land'. (C.S.P., Dom., 1619-23, p. 26.)

1619, Mar. 27—His name is second in a patent for the King's men. (M.S.C. I. 280-2)

1619, Aug 5—'Sara Burbedge, daughter of Winifred Burbadge, widow, 5th Aug., 1619, Halliwell Street,' chris. St. Leonard's Shoreditch. (Stopes, *Burbage*, p. 141.) 'Sara Burbadge, 29 April, 1625, Hallywell Street,' bur St. Leonard's. (Ibid., p. 140)

1623—'Richard Burbadge' is second in the actor list in the Shakespeare folio.

1623, June 3—In his will Nicholas Tooley speaks with affection of 'my late Master, Richard Burbadge, deceased'. (See p. 649.)

1624—In comparing Jesuit tricks to plays, John Gee says in his *New Shreds of the Old Snare*, 'Would any man thinke that *Burbege* should be cōtent with a single share, who was the flower and life of

his company, the *Loadstone* of the Auditory, and the *Roscus* of the Stage', (1624 ed B M, p 21)

BURROUGHS, — (see BORROSE, —).

BURT, NICHOLAS Burt was a very well-known Restoration actor and is said to have been active on the Caroline stage, but there is no certain contemporary evidence for his early connexion with the theatre. Mr. Baldwin assumes that he was really Nicholas Birche, son of George Birche (q.v.), born in 1619 or 1620, and apprenticed to the Shakespearean company about 1632. (*Organization and Personnel*, pp. 58 n., 194, 195) Since there are several extant signatures of Nicholas Burt and numerous references to him, all of which spell his name Burt or Burtt, and since there is no evidence whatever that George Birche ever had a son Nicholas, or any other son for that matter, Mr. Baldwin's assumptions appear somewhat arbitrary.

While there is no contemporary corroboration of Wright's statements about the early career of Burt, there is no reason to doubt them. The transfer to Beeston would probably have occurred at the time of Shank's death in 1635/6, when Beeston may have been collecting boys for the proposed young company. 1631, May 6—'Nick' played a Carthaginian officer, an attendant of the King of Prusias, and an attendant of Marcellus in the King's production of *Believe as You List*. Professor Sisson conjectures that Nick was Nicholas Burt, but this seems unlikely, since the roles are those of a hired man and not of a boy, and Wright says that Burt was a boy at this time. Nicholas Underhill (q.v.) seems a more likely candidate. (Sisson, *B A.Y.L.*, pp. xxxi ff. and xxxiv.)

>1636—Wright says 'Burt was a Boy first under Shank at the Blackfriars . . .' (See p. 692)

1637?—Wright says that Burt was a boy 'then under Beeston at the Cockpit, and Mohun and Shatterel were in the same Condition with him, at the last Place. There Burt used to Play the principal Women's Parts, in particular *Clariana in Love's Cruelty*'. (See p. 692)

<1642—Wright says that after the closing of the theatres, 'Hart was a Lieutenant of Horse under Sir Thomas Dallison, in Prince Rupert's Regiment, Burt was a Cornet in the same Troop, and Shatterel Quartermaster' (See p. 694.)

1648—Wright says that after the wars the actors made up one company from the remnants of several and acted for a time at the Cockpit. They were raided by the soldiers when they were performing 'the *Bloudy Brother*, (in which *Lowin* Acted Aubrey, *Tayler* Rollo, *Pollard* the Cook, *Burt* Latorch, and I think *Hart* Otto) . . .' (See p. 695.)

BURTON, ANTONY. Known only as a provincial actor.

1628, June 7—He was named in the new licence granted to Ellis Guest's company by Sir Henry Herbert and shown at Norwich 2 July. (Murray, ii. 353.)

BYLAND, AMBROSE (*see BEELAND, AMBROSE*).

CAMBY, —. In his account of the last stand of Newcastle's Whitecoats at Marston Moor, William Lilly quotes a remark of 'Captain Camby, then a Trooper under *Cromwell*, and an Actor, who was the third or fourth Man that entred amongst them'. (*Mr William Lilly's History of His Life and Times, From the Year 1602, to 1681* [2nd ed., London, 1715], p. 79.) Nothing is known of such an actor, or of such an officer, but Lilly may have known whereof he spoke. There is no apparent reason for dishonesty.

CANE (CAIN, CAUE, DE CAINE, KANE, KAYNE, KEIN, KEYNE, KEYNES, RAYNE), ANDREW. Before he became a player Cane was probably a goldsmith, for Kendall referred to him as a goldsmith in 1634, and he appears several times as a goldsmith after the closing of the theatres. The 'stall' mentioned in the christening entry of 1623 may have been connected with his first profession.

Cane's first appearance as a player in 1622 is confusing, for Sir Henry Herbert seems to indicate that he was both a Palsgrave's man and a Lady Elizabeth's man. Professor Murray is probably right (Murray, i. 215-16) in suggesting that he was a Lady Elizabeth's man recently transferred to the Palsgrave's. I can take no stock in Fleay's notion (*Biog. Chron.* i. 295) that 'Andrew our elder journeyman' in v. 2 of the first part of Heywood's *Fair Maid of the West* is an allusion to Andrew Cane. Cane must have been of some importance in the last days of the Palsgrave's company, for he was one of the six whom Gunnell thought it advisable to attach to the theatre by a bond. This bond suggests that Cane was probably a member of the obscure King and Queen of Bohemia's company in the first five or six years of Charles's reign, but there is no reliable evidence.

He appears in the first lists of Prince Charles's (II) company, though the precise date of his joining is unknown because of the obscurity of the origins of that organization. There are numerous evidences of his importance as a Prince's man—his role in *Holland's Leaguer*, Kendall's statement, his prominent place in licences of the company, and his payment for court performances. Cane evidently continued a Prince's man until the closing of the theatres, no doubt to the profit of the company, as is suggested by the references to him as the popular clown of the Fortune or the Red Bull, the two theatres in which the last eight or ten years of the company seem to have been spent. It is not surprising to find Cane acting surreptitiously at the Red Bull after the war had begun, but it is somewhat startling to find that he was coining for the King at Oxford.

The Stage-Players Complaint has woodcuts of two men on the title-page, one of which is probably intended for Andrew Cane and the other for Timothy Reed. The dialogue of the pamphlet

suggests, but not too clearly, that Cane was known for his rapid speech and Reed for his nimble heels.

1619/20, Jan 24—'Thomas Cane s of Andrew Cane and Mary his wife,' Holywell Street, chris. St Leonard's Shoreditch (Bod.)

1622, >July 8—Sir Henry Herbert lists '— Kane' among the six 'Palsgrave's servants'. (*Herbert*, p. 63.)

1622, >July 8—'Andrew Cane' was listed in Herbert's office-book as one of 'the chiefe of them at the Phoenix' (*Ibid.*)

1623, Apr 18—'Hester a fowndlyne the parents unknowne taken up at Andrew Kaines stall' chris St G C.

1624, Apr. 30—In a suit of 1654 it is revealed that on this date Andrew Cane, Charles Massey, William Cartwright, William Stratford, Richard Price, and Richard Fowler signed a bond to Richard Gunnell to continue to play together at the Fortune and not break the company. Cane said in 1654 that none of the six broke the bond. (Hotson, pp. 51-4.)

1631, Dec—'A lycence vnto Andrew Kayne And others by the name of Seruants to the Prince to exercise and practise all manner of plaies in their new playhowse in Salisbury Court (and not else where wthin the Citties of London or Westm^{er} or the Suburbs thereof or wthin 5 miles Compasse of the same) and also in any other Cittie or borough wthin his Ma.^{ts} dominions or in any place heretofore vsed for that purpose Signified and p[ro]cur by the Lo. Visc: Dorchester.' (P.R.O. 2/90, C 82/2077.)

1631—A document in private hands reads, 'Grant of permission to Andrew Rayne [obviously a misreading of Andrew Kayne] and others, the qualties of Playing as well in their present Theatre, Salisbury Court, as elsewhere, 1631' (N & Q, Series II, II, 145.)

1631, Dec. 7—In the Norwich accounts under date of 9 March 1635/6 the following statement was entered 'A licence signed by his Ma^{te} & vnder his privie signet was this day shewed in Court whereby lycence is given to Andrew Kayne to play Comedyes Test 7^o Decembris Anno Septimo Caroli Regis.' (Murray, ii. 358.)

1631, Dec—'Trimalchio, a humorous gallant Andrew Keyne.' in the cast of *Holland's Leaguer*, which was acted by Prince Charles's (II) at the Salisbury Court. (*Herbert*, p. 45. 1632 4^o B M.)

1632, May 10-15—'Andrew Kayne' was second in a warrant to swear eleven men as grooms of the Chamber 'to attend the Prince his Highnes in y^e quality of players'. (M.S.C. ii. 358.)

1634, July 18—Kendall told Crosfield that among the London players were '3. The Princes Servants at y^e Red-bull in St Johns street, y^e cheife Mr Cane a goldsmith, Mr Worth Mr Smith'. (*Crosfield's Diary*, p. 72.)

1635, Nov 3—Joseph Moore presented at Norwich a licence authorizing 'Andrew Kayne Elis Worth & others' to play at the Salisbury Court theatre and elsewhere. (Murray, ii. 358.)

1635, Dec. 10—'Andrew Kayne' was named with Moore and Worth in a warrant for seven plays presented at Whitehall and Hampton Court by Prince Charles's men. (M.S.C. ii. 377.)

1637—Cane's reputation seems to be compared with Timothy Reade's (they are later associated in *The Stage-Players Complaint*) in the

poem by 'D. E.' prefixed to Thomas Heywood's *Pleasant Dialogues and Drammas*, published in 1637.

Who can deny but Poets take their birth
 From some thing that's more excellent than earth ?
 Since those harmonious strains that fill our eares,
 Proclame their neere alliance with the Spheares,
 And shewes their Art all Arts as farre exceed
 As doth the fiery-Cane, the weakest Reed.

1639, Sept 29—Objections were raised concerning the libellous words spoken by 'Cain' in *The Whore New Vamped*, produced by the Prince's men at the Red Bull. The King ordered actor, poet, and licenser punished (See pp 314-15; *M.S.C.* 1. 394-5, *C.S.P.*, *Dom.* 1639, pp 529-30.)

1639, Oct 21—'Ezechiehill Heath, a boy from Andrew Keynes' bur. St J.C.

1639, Nov. 9—'Henrye Dutton, servant to Andrew Keyne' bur. St. J.C.

1639, Nov. 29—'Andrew Streete, servant to Andrew Keyne' bur. St. J.C.

1639, Dec. 3—'Thomas Johnson, servant to Andrew Keyne' bur St. J.C.

1639/40, Jan. 4—'Marye d of Andrew Keyne' bur. St J.C.

1640, May 4—'Andrew Kayne' and Joseph Moore were payees for Prince Charles's for three plays presented at Richmond. (*M.S.C.* 11 394)

1640/1, Jan. 21—'Richard Swallow, servt to Andrew Kayne, Player' bur St G C

1641, autumn—The *Stage-Players Complaint* was published, with the sub-title, *In A Pleasant Dialogue between Cane of the Fortune and Reed of the Friers*. The dialogue between the two famous comedians concerns theatrical and political affairs.

1642, Dec. 12—'While the Lord Mayor and the Court of Common Council were sitting at Guildhall on 12 December, 1642, the populace, intent on obtaining a hearing for their petitions, surged in and made a riot. "some Proctors, some Tapsters, some Players, witnesse Cain the Clown at the Bull, and others came in great multitude, and filled the Hall and Yard." (Hotson, p. 7, from *An Exact and True Relation*, B M, E. 130.15)

1644, June 17-24—'Mercurius Britanicus . . . gives us a further trace of him two years after this riot, in a curious reference to him as engraver, at Oxford, of the dies for the debased coinage of the Royalist Army.

I could wish that the Come for his Majesties souldiers might not come too fast that way to this City, which is graved in the West, by the *quondam* foole of the Red Bull, now stampf for a knave in brasse, I mean farthing tokens, made now in the West . . . The losse the Subject sustaines by Farthings is so great that it deserves a redresse

That Cane is here meant is clear from the fact that he was a goldsmith by trade.' (*Ibid*)

c. 1644—In the suit of 'And. deCaine v Wm. Wintershall and wife Margaret' the Wintershalls say that they have had to delay their action against Cane 'by reason of the death and insolvency of the

said obligors and the absence of the said complainant, who being at Oxford in the late king's army could not be proceeded against'. (Ibid , p. 53)

1648—'Indeed we need not any more *Stage-playes*, we thanke them for suppressing them, they save us money , for Ile undertake we can laugh as heartily at *Foxley*, *Peters*, and others of their godly Ministers as ever we did at *Cane* at the *Red Bull*, *Tom. Pollard* in the humorous *Lieutenant*, *Robins* the *Changeling*, or any humorist of them all ' (Ibid , p. 37, from *A Key to the Cabinet of the Parliament*)

1649/50, Jan. 22-9—'But your own Play-houses at *Westminster*, *Whitehall*, *Darby-house*, *Somerset-house*, &c are the only Stages where Players must come, and who those players must be, I'le tell you , all in Parliament Robes K——s F——s and Rebels, those are the men now in request. *Andr. Cane* is out of date & all other his complices: alas poor players they are acting their parts in prison, for their presumptions to break a Parliament Crack On Tuesday *Janu* 21 1649 bee it known unto all men, the State *Janizaries* rob'd the Play-house in *St Johns streete*, imprisoned the Players, and listed all the Lords, Ladies and Gentlewomen, who are either to serve the States or pay money, if their mightynesse please to command it for so great a contempt as breaking an Act made upon the Stage at *Westminster*.' (Ibid , p. 46, from *Mercurius Pragmaticus* [for King Charles II])

1652, Dec. 9—He signed the petition of goldsmiths to Parliament as 'Andrew Decayne'. (Ibid , p 7)

1654—*Pleasant Notes upon Don Quixot* refers to him as a stage favourite. (See p. 691)

1673—In Henry Chapman's *The City of Bath Described* is 'THE APPENDIX, Without which a Pamphlet now a dayes, finds as as (sic) small acceptance as a Comedy did formerly, at the *Fortune* Play-house, without a Jig of *Andrew Kein's* into the bargain'. (1673 4^o B.M.)

CAPON, JOHN. A well-known comedian during the Commonwealth (see Rollins, 'Commonwealth Drama', pp. 306-7). Though I have found no records of him before the wars, he may well have got his training before the theatres were closed.

CARPENTER, WILLIAM. Carpenter first appears as a Lady Elizabeth's man in 1611, but in our period he is known only as a Prince Charles's (I) man. The St. Giles' entries in 1617 and 1618 indicate that the player was called gentleman in those registers, but they do not necessarily prove that *all* the William Carpenter entries refer to the player. Probably the Marshalsea porter was another man.

1617, Sept. 30—'Robert, sonne of William Carpenter, Player' chris. St. G C.

1618, Apr 14—'Robert Sonne of William Carpenter gent' bur. St. G C.

1618/19, Jan or Feb.—'Time. W. Carpenter' in Middleton's *Inner*

Temple Mask or Mask of Heroes, in which five Prince Charles's men had parts. (1619 4^o B.M.)

1619, Sept 8—'William sonne of William Carpenter gent' chris St G.C.

1620/1, Feb. 25—'Elizabeth daughter of William Carpenter gent' chris St. G.C.

1621, Nov. 8—'Elizabeth daghter of William Carpenter, gentle' bur. St. G.C.

1623, May 21—'William Carpenter porter at the Marshallsey', 5s., in Markham's suit. (See p. 682)

1624/5—He was named, apparently as a Red Bull actor, in information laid before the Star Chamber in the *Keep the Widow Waking* suit, but he is not referred to again in the suit Mr. Sisson says, 'It is evident that these two [Carpenter and Worth] were selected to answer for the company.' (See above, pp. 208-9, and Sisson, *Keep the Widow Waking*, pp. 235-6.)

1625, >May 5—He was fourth in the list of eight Prince's men who received livery for James's funeral. 'William Carpenter—iij yards' (See above, p. 209, and *M.S.C.* ii. 326)

1625, Sept 9—'William Carpenter' bur. St J.C.

1637, July 26—Buried 'Anne wife of Wm Carpenter, gent' St. G.C.

1644, Nov 29—'ffrancesse dau of W^m Carpenter Gent' chris. St. G.C.

CARR, JOHN. Known only as a provincial player. The name is not sufficiently distinctive for identification with the man committed in 1636, though the offence might well be that of a player

1631, Sept. 23—He was payee with Robert Knupton for the 'players of the Revels' at Coventry (Murray, ii. 251)

1636, Oct. 3—A John Carre of St. John's street was committed for helping to bury Samuel Underhill, trumpeter, a plague victim, with illegal splendour. (See George Bosgrave.)

CARTWRIGHT, WILLIAM, Senior. There were two William Cartwrights who were actors, father and son, and it is often impossible to distinguish between them with certainty. The father had been on the stage for at least eighteen years before the death of Shakespeare, appearing as an Admiral's-Prince Henry's-Palsgrave's man. The frequency with which he appears in Alleyn's Diary in 1618-22 indicates that he was of some importance in the negotiations between Edward Alleyn and the men of the Palsgrave's company in those years, and his signature of the bond of six members of the company to Richard Gunnell in 1624 shows that Gunnell also thought him of importance in the organization. His activities in the next few years are obscure, but he appears to have been a member of the King and Queen of Bohemia's company (see above, pp. 260-9) and later of the Red Bull-King's company and the King's Revels troupe. The group of players with which he appears at Norwich is obscure. Part of them are surely Revels men, but whether Cartwright belonged to the Revels group or the other, one cannot tell. When *Messalina* was performed, he was undoubtedly a Revels player, and this is his last appearance in a dramatic record.

Some of the petitions to the Lord Chamberlain may well refer to William Cartwright Junior, and some to still a third William Cartwright. I have simply noted them all.

The William Cartwrights in the parish registers are almost as confusing as those in the L.C. papers. Since Markham's suit seems to indicate that the elder actor lived in the parish of St. Giles' Cripplegate in 1623, when his son was about sixteen, and since Miss Boswell (Boswell, 'Cartwright', pp. 123-42) seems confident that the Cartwright at St. Giles in the Fields is the Restoration actor, I have given all the Cripplegate entries to the father, though it does not seem quite right that he should have married four wives after he was at least fifty-five. The registers of St. Giles' Cripplegate are said (*Londonium Redivivum*, iii. 304) to contain the record of the burial of William Cartwright the Fortune player in the year 1650, but I failed to find it, though I made a second search covering the period from December 1649 to March 1651.

There are three portraits of William Cartwright, actor, in the gallery at Dulwich which have caused some confusion, but Miss Boswell (op. cit.) says that two portray the Restoration actor, donor of the pictures, and that the one entitled 'Oul Mr. Cartwright' is the Palsgrave's man.

1617/18, Mar. 22—Dined with Alleyn (see Gunnell).

1618, Oct. 31—He is seventh in the list of Palsgrave's men who signed the lease of the Fortune from Edward Alleyn. (See pp. 138-9)

1619, Aug. 22—'Ther dind wt vs . . . m^r Cartwright'. (Alleyn's Diary, Young, ii. 148.)

1620, Apr. 9—Dined with Edward Alleyn with three other Palsgrave's men (See p. 140)

1621, Apr. 15—With four other Palsgrave's men, dined with Alleyn. (See p. 140)

1621, June 19—'Jane wife of William Cartwright, yoeman' bur St. G.C.

1622, Aug. 18—With five others, dined with Alleyn. (See p. 142)

1623, May 21—'William Cartwrighte att the vpper end of white Crosse Streete', 6s. in Markham's suit. (See p. 682)

1624, Apr. 30—He and Cane, Massey, Stratford, Price, and Fowler signed a bond with Richard Gunnell to continue to play together at the Fortune. (See pp. 148-9)

1627, May 23—A Thomas Saul petitioned the Lord Chamberlain for a £50 debt against William Cartwright, Gunnell, Price, and Fowler. (M.S.C. ii. 401.)

1629—Professor Adams thinks that he was one of the original organization of the King's Revels for the new Salisbury Court. (Adams, p. 374.)

1629/30, Feb. 16—'A petition of Roger Dowdeswell, William Cartwright and Alice Rayer vid against Thomas Cole. . . . The petition was repeated 9 February 1630/1. (M.S.C. ii. 402, 404.)

1631, Oct. 18—'A petition of John Atkins against Richard Gunnell William Cartwright Richard Fowler & Mathew Smith.' The

petition was repeated 28 November 1631 and 'Answered (vizt) If Richard Gunnell &c doe not gue the pet^r satisfaccōn heerin before the expiration of one moneth after the sight heeroft, The pet^r may take the ordinary course of Law for his relieve'. (M.S.C. ii. 406)

1632/3, Jan. 22—'A petition of Isaak Harsenett against Wm Cartwright' (Ibid., p 409)

1633, Apr 11—'A petition of Iohn Ayloffe against Wm Cartwright.' (Ibid., p 409)

1633, May 10—'A petition of Isaak Hasnett agst Wm Cartwright Answered wth leaue graunted vpon sight.' (Ibid., p 410)

1633, Oct 11—'A petition of William Stoner against Wm Cartwright debt xx¹ Answered wth leaue graunted after one weeke after sight' (Ibid.)

1634, July 18—Kendall told Crosfield that among the London players were '4 The Fortune in Golden Lane, y^e cheife Mr Wm Cartwright, Edward Armestead, John Buckle, John Kirke'. (*Crosfield's Diary*, p 72, see 688)

c. 1634?—'Claudius Emperour—Will. Cartwright Sen' in the King's Revels cast given in Richards's *Messalina*. (1640 ed B.M.)

1634/5, Feb 21—'A peticōn of Thomas Style agst Wm Cartwright debt 13¹ Answered wth leaue after one weeke after sight' (M.S.C. ii. 411)

1634/5, Mar. 10—His name is in the full list of players recorded at Norwich. Some of them seem to be King's Revels men, though the records do not give the name of the company, which was probably an amalgamation. (Murray, ii. 356)

1636, May 12—'Received of ould Cartwright for allowing the [Fortune] company to add scenes to an ould play, and to give it out for a new one, . . . £1 o o.' (Herbert, p 37.) The word Fortune was added by Malone, probably because he thought Cartwright was of that company.

1636, June 10—'A peticōn of William Cartwright agst Edward Houghton for Assaultes. Answered wth leaue granted after one weeke after sight' (M.S.C. ii. 411.)

1636/7, Jan 31—'William Cartwright and Tomazine Kendall' mar St. G.C.

1637, Apr 17—'A peticōn of William Cartwright against Ewin Birch; Answered wth leaue graunted after one weeke after sight.' (M.S.C. ii. 412.)

1637, July 6—'Tomazine, wife of William Cartwright, Player' bur St. G.C.

1637, July 25—'Wm Cartwright and Ellen Collins' mar. St. G.C. 'Licent' in margin.

1642, May 12—'Katherine wife of Wm Cartwright Player' buried St. G.C.

1650/1, Mar. 14—'Ann Wife of Willi Cartwright player' bur. St. G.C.

CARTWRIGHT, WILLIAM, Junior. Young Cartwright's career has been most fully studied by Miss Eleanore Boswell (M.L.R. xxiv: 125-42). If, as she has pointed out, he was born in 1606 or 1607, he must have had theatrical experience before his first recorded appearance as an actor, in 1634/5. It is not unlikely that

he had been a boy actor with his father at the Fortune. Like his father, he cannot certainly be assigned to the Revels company from the Norwich record. Since Wright associates him with the Salisbury Court, he must have belonged to Queen Henrietta's company in the last years before the closing of the theatres

In addition to his surreptitious acting during the Commonwealth, Cartwright must have been a bookseller, for Aubrey says (*Surrey*, v. 356) that the donor of the collection of plays at Dulwich was 'Mr. Cartwright, a Bookseller, who lived at the End of Turn-Stile Alley. . . . This *Cartwright* was an Excellent Player, and besides his Plays gave many Pictures'. His only known book is *The Actor's Vindication*, in the dedication of which W. C. speaks of 'our Qualtie'.

Miss Boswell says that two pictures at Dulwich, 'Young Mr Cartwright Actour' and the young man 'in a black dress with a great doge', portray the Restoration actor.

It is not unlikely that some of the petitions to the Lord Chamberlain listed under William Cartwright, senior, refer to his son.

1606-7—He was born about this time, for he was in his eightieth year 17 December 1686. (Boswell, 'Cartwright', p. 133)

1633, May 1—He married Elisabeth Cooke at St. Giles in the Fields (Ibid., p. 127.)

1634/5, Mar. 10—His name is in the full list of players at Norwich, some of them seem to be King's Revels men, though the records do not give the name of the company, which was probably an amalgamation. (Murray, ii. 356, see above, pp. 286 and 288-9.)

1636, Apr. 28—He married Andria Robins (Boswell, 'Cartwright', p. 127.)

>1642—Wright says that before the wars Cartwright and Wintershall 'belong'd to the private House in *Salisbury-Court*'. (See p. 692.)

1648—He was one of a group of actors who performed by stealth at the Cockpit. (Boswell, 'Cartwright', p. 130.)

1652, May 12—His wife Andria was buried St. G F (Ibid., p. 127.)

1654, Nov. 19—'William Cartwright, of St. Giles in the Fields, and Jane Hodgson, of our parish' mar. St. J C (Ibid., p. 128.)

CARVER, WILLIAM.

1624, Dec. 27—Sir Henry Herbert exempted him from arrest as an attendant of King's. (*Herbert*, p. 74; see above, pp. 15-16.)

CASTLE, THOMAS. His name is included here because he has not appeared in an actor list before, though he may not have been an actor after the death of Shakespeare. His parish would suggest that he was a hired man at the Fortune.

1608, Oct. 9—'Nicholas sonne of Thomas Castle, Player' chris. St. G.C.

1610, Apr. 15—'Hester daughter of Thomas Castle, Player' chris. St. G.C.

CASSE, ROBERT.

1650, Nov 10—'Robert Casse' is one of four members mentioned in a letter from Emperor Ferdinand III requesting safe conduct for a company of English comedians in Germany. (Cohn, *Sh. in Ger.*, p. c.)

CAUE, ANDREW (*see* CANE, ANDREW)

CHAMBERS, WILLIAM. A minor attendant of King's. The 1629 death item seems the more likely.

1624, Dec. 27—Sir Henry Herbert exempted him from arrest as an attendant of King's (*Herbert*, p. 74, see pp. 15-16)

1629, Nov 30—'William Chambers' bur. St. Anne's Blackfriars.

1642/3, Mar. 2—'William Chambers' bur. St. G.F.

CHATTERTON, — Probably he was only a fencer, but he may have been, like Ned Gibbs (q.v.), a player as well.

1664—One of several gentlemen talking of old times before the war says, 'You talk of your Players, I am for the Fencers, there are none living now like old Bradshaw, old Batty, Chatterton and Ned Gibbs.' ([Tatham,] *Knavery in All Trades*, E₁, 1664 4^o HN.)

CHERRINGTON, WILL. He appears only in the mysterious cast for Jordan's *Money is an Asse*, which Jordan said in 1668 was written and acted when he was not yet full fifteen years old (R.E.S. i. 219). The prologue says, 'We never had more Tutor, then the Poet,' implies that the actors are all children, says they have had no setters-on but their own resolution, and that there are only eight of them. Five of the eight actors appeared in the long list of actors given at Norwich in 1634/5, suggesting that they may have been boys of the King's Revels company.

c. 1635?—'Feminia Wil. Cherrington' is in the cast for Thomas Jordan's *Money is an Asse* printed in the 1668 4^o (1668 4^o B.M.)

CLARK (CLARKE, CLEARKE, CLERKE), HUGH. Clark must have had dramatic training before his first appearance in *The Wedding*, for he had the female lead in that play, as he did in *The Fair Maid of the West*. Before 1634 he was taking adult roles and had become, according to Kendall, one of the leaders of Queen Henrietta's company. The date of his transfer to the King's company was probably, as Baldwin suggests (*Organization and Personnel*, p. 64), late in 1636 or early in 1637, for the Queen's old company broke at this time. The marriage date seems a little early for the Gratiana of *The Wedding*, but it is not impossible.

1626—'Gratiana, Sir Johns Daughter. Hugh Clarke' in the Queen Henrietta's cast for Shirley's *The Wedding*. (1629 4^o HN.)

1627, May 6—'Hugh Clark and Judith Brown alias Robins' mar. St. G.F.

c. 1630—'Besse Bridges, *The fair Maid of the west*; by Hugh Clark' in the cast of Queen Henrietta's men printed in the 1631 quarto of Heywood's *The Fair Maid of the West*, Part I. Since the role is

assigned to no one in the cast prefixed to the second part, Clark probably played it there as well. (1631 4^o B M.)
 > 1634—‘Hubert, M. [Mr] Clarke’ in cast for Davenport’s *King John and Matilda*, presented by Queen Henrietta’s men at the Cockpit. (1655 4^o B M.)

1634, July 18—He was probably the ‘Clarke’ who Kendall told Crosfield was one of the chief of Queen Henrietta’s company. (Crosfield’s *Diary*, p. 72.)

1635—‘Nuntius. By Hugh Clerke’ and ‘Syphax. By Hugh Clerke’ in Nabbes’s *Hannibal and Scipio*, given by Queen Henrietta’s men ‘at their Private house in Drury Lane’. (1637 4^o B.M.)

1638, Nov. 27?—The second prologue printed after *The Custom of the Country* in the 1647 folio is prefixed by the words ‘For my Sonne Clarke’. (1647 folio B M.)

1640/1, Jan. 22—‘Hugh Clarke’ is fourth in the list of six men named in the warrant for swearing ‘each of them A Groome of his Matēs Chamber in Ordinary without feee to attend his Matē in the Quality of Players and to bee of the Company of his Matēs servants at y^e Blackfryers’. (M.S.C. ii. 397.)

1647—‘Hugh Clearke’ stands fourth in the list of ten King’s men who signed the dedication of the Beaumont and Fletcher folio. (1647 folio B M.)

1647/8, Jan. 28—He was one of seven King’s men who entered into a bond for the payment of an old company debt. (See Theophilus Bird.)

1653, Oct. 7—‘Hugh Clarke’ bur. St. J C.

CLARK, SILL. The ‘Princes Servants’ who are referred to on the title-page of Day’s play might be Prince Henry’s, Prince Charles’s (I), or Prince Charles’s (II). It is, consequently, difficult to date the stage direction which mentions Sill Clark. The date of publication of the play makes a little more likely the conjecture that Prince Charles’s (II) is the company referred to, rather than the others.

1659—The 1659 4^o of Day’s *The Blind Beggar of Bednall-Green* contains at Act IV (H₄v) the following stage direction: ‘Enter old Playnsey, old Strowd, and Captain Westford, Sill. Clark.’

CLARKE, ROBERT. Probably a hired man of the King’s company. St. Anne’s Blackfriars is a likely residence for him.

1617, Nov. 7—‘Ezekiell sonne of Robert Clarke, Player’ bur. St. G.C.

1624, Dec. 27—Herbert exempted him from arrest as an attendant of the King’s company. (Herbert, p. 74; see above, pp. 15–16.)

1629, July 30—‘Eliz. wife to Robert Cleark’ bur. St. Anne’s Blackfriars.

CLAY (CLEY), HENRY. Another functionary of the extensive King’s company.

1620, Nov. 8—‘John sonne of Henry Cley gentleman’ chris. St. G.C.

1624, Dec. 27—Herbert exempted ‘Henry Clay’ from arrest as an attendant of the King’s company. (Herbert, p. 74; see above, pp. 15–16.)

1626, Aug. 27—‘Susanna Da of Henry Cley Player’ chris St. G.C.
(Collier [Bod.] has misread this name as Oley.)

CLAY, NATHANIEL. A provincial player.

1618, Apr.—‘Nath Clay’ is named in a ‘Letter of Assistance’ as one of the leaders of the ‘Children of Her Majesty’s Royal Chamber of Bristol’ (C.S.P., Dom., 1611-18, p. 549)

1630, Nov 12—‘Nathaniell Clay’ is one of the names in a licence from the Master of the Revels dated 30 December 1629 which was shown at Reading the following November. The group was probably a provincial King’s Revels company, see Kempston. (Murray, ii. 386.)

CLAYTON, RICHARD. If Clayton was an actor at the Fortune in 1623, as the court messenger reported, he must have been connected with the Palsgrave’s company, who then occupied the theatre. Probably he was a hired man, since he is mentioned in none of the records of the troupe.

1623, May 21—In Gervase Markham’s suit among the ‘Thirty-nine Defendants, chiefly Actors’ is ‘Richard Claytone in Goulding Lane’ (See p. 682)

1623/4, Jan 29—In the course of Markham’s suit the court messenger reported that he had warned Clayton and three others, ‘all Actors at the fortune’ (See p. 683)

1634, Apr. 7—‘Richard Clayton, Player’ bur St G.C.

CLUN, WALTER. If Wright is to be trusted, Clun must have been apprenticed to one of the King’s men before the closing of the theatres. His absence from contemporary records is no evidence against Wright, since boys were not often named. For his career after the Restoration, see Hotson and Nungezer.

> 1642—Wright says that ‘*Hart* and *Clun*, were bred up Boys at the *Blackfriars*, and Acted Womens Parts’. (Hist. Hist., p. 3, see p. 692)

COBORNE, EDWARD (*see* COLBORNE, EDWARD).

COLBORNE, EDWARD.¹ The player of the St. Giles’ registers is probably the same as the Edward Colbrand who appeared as a Prince Henry’s man in 1610 and 1612 and in the new patent of the company granted to them as the Palsgrave’s servants in January 1612/13. The names of the children indicate that the player, yoeman, and gentleman were probably, but not certainly, the same man.

1610/11, Mar 24—‘Margaret dau of Edward Colburne, Player’ chris. St. G.C.

1613, June 3—‘Elizabeth daughter of Edward Cobern player’ chris. St G.C.

¹ Of the thirteen entries at St. Giles, nine are spelled Coborn and four Colborne. I think the name was probably Colborne, pronounced like Holborn.

1614, June 19—'Edward sonne of Edward Coborn yoeman' chris St. G.C.
 1616, Nov 23—'John sonne of Edward Coborne, Player' chris St G.C.
 1621, Dec. 17—'Elizabeth daughter of Edward Coborne yoeman'
 chris St G C
 1624, Aug 30—'Bartholomew, sonne of Edward Coborne, gentle-
 ma[n]' chris St G.C.
 1625, July 6—'Martha dau of Edward Coleborne, gent' bur St G.C.
 1625, July 11—'Edward sonne of Edward Coborne, gent' bur. St. G.C.
 1625, July 17—'Eliz wyfe of Edward Colborne, gent' bur St G.C.
 1625, July 19—'Alice s^t to Edward Coborne, gent' bur. St G.C.
 1625, July 20—'Margaret dau of Edward Coborne gent' bur St G.C
 1625, July 21—'John sonne of Edw Coborne, gent' bur St G.C.

COLLEWELL, RICHARD. A provincial player who would probably never have been known had his company not got into difficulties with the local authorities at Banbury and eventually been sent on to London to be examined upon suspicion of forgery.

1633, May 2—'Examination of Richard Collewell Has been of this company two years past, and is servant to Edward Whiting. They lay at Leicester five weeks and played there, and from thence went to the next town and played there. At Coventry they had a reward, but played not. Played at Solihull, Monday, Tuesday, and Wednesday this last week. Were at Keinton and played stage plays Monday, Tuesday, and Wednesday last. His master went from Keinton on Saturday last towards London.' (C.S.P., Dom., 1633-4, p. 49.)
 1633, May 3—'Further examination of the same. The commission under the privy seal was bought by his master, Bradshaw, of Edward Whiting of Nottingham' (Ibid.)

1633, May 22—He was fetched with others of the company of Richard Bradshaw to London at the Order of the Privy Council from the jail at Banbury where he had been imprisoned for playing with a forged licence. The players were accused of giving false names, so Collewell may be merely an alias (M.S.C. 1, 384-5.)

1633, June 3—The company appeared in London before the Privy Council (Ibid., p. 385.)

1633, June 8—Discharged upon bond. (Ibid.)

COLLINS, EDWARD.

1636/7, Jan. 12—His name was ninth in a list of eleven attendants 'employed by his Ma^{tes} servantes the Players of the Blackfryers' who were granted tickets of privilege. (M.S.C. 11, 380.)

COLLINS, JEFFREY.

1624, Dec. 27—His name was sixth in a list of twenty-one attendants of the King's players who were exempted from arrest. (Herbert, p. 74; see above, pp. 15-16.)

CONDELL, ELIZABETH. As the wife of one of the managers of the King's company, she inherited some of his theatrical property.

1627, Dec. 13—She was made executrix and chief beneficiary in the will of her husband, Henry. (See p. 641.)

1635, Sept. 1—She made her will bequeathing theatrical property.
(See pp. 638-40)
1635, Oct. 3—'Mrs Cundell' bur. St M.A.
1635/6, Feb 8—Her will was probated. (See p. 640.)

CONDELL, HENRY. Condell first appears as 'Harry' in the cast for *2 Seven Deadly Sins* about 1592, but Mr. Baldwin (*Organization and Personnel*, p. 273) thinks that he had been Heminges's apprentice before 1589, taking the regal feminine roles in Shakespeare's early plays. Interesting as this may be, there is very slight evidence for it.

He appears regularly in the business and dramatic records of the company before the death of Shakespeare. According to Baldwin (*ibid.*, pp. 260 ff., 208 ff.), he played the parts of the dignified young man, Benvolio, Don Pedro, Oliver, Horatio, from 1598 to 1603, and later 'honest' old soldiers, but the only role which we have definitely assigned to him is that of the Cardinal in *The Duchess of Malfi*. After 1619 he appears less frequently in the records of the company, and Mr. Baldwin (*ibid.*, pp. 56 ff.) thinks that he was superannuated in that year and only an honorary member of the company until his death. The evidence for this conclusion is the infrequency of Condell's appearance in the company records of these later years and the rise of George Birche, who appears to have succeeded to his roles, the evidence does not make the conclusion inevitable, but it does suggest it.

Condell and Heminges had been associated for years in the affairs of the parish of St. Mary's Aldermanbury, as well as in the affairs of the company, before they began their more famous collaboration in the editorship of the first folio. Both of them were buried from the parish church, though they were living in other parishes at the time of their deaths. It is most fitting that in 1896 a monument should have been erected to their memory just outside the parish church.

Condell's friendship with his fellows is seen in his legacies in the wills of Phillips, Cooke, Shakespeare, Tooley, and Underwood, and his honesty and business acumen are shown by the fact that he appears as trustee or executor in three of these wills. There is another testimonial to his friendly relations with his fellow actors in the plague pamphlet, *The Runaways Answer to a Rod for Runaways*, 1625, in which a group of unknown actors thanks Condell for his generous entertainment of them at Fulham.

Though never famous as an actor, Condell must have been one of the most familiar and respected members of his profession in Jacobean London.

1615—He was appointed a member of the Wardmote Inquest at St. Mary's Aldermanbury and reappointed in 1616. (Barnard, *New Links*, p. 14.)
1616, Mar. 25—Shakespeare in his will left 26s. 8d a piece 'to my

ffellowes' Heminges, Burbage, and Condell. (Chambers, *Shakespeare*, ii. 170-4)

1616—He was fourth in the King's cast for *The Mad Lover*. (1679 folio B.M.)

1616-17—No 2 in the King's cast for *The Queen of Corinth*. (Ibid.)

1616-18—No 5 in King's cast for *The Knight of Malta* (1679 folio B.M.) Baldwin thinks he played Gomera (*Organization and Personnel*, p. 208.)

1617, May 23—With William Washbourne, Condell, whose residence is given as St Mary's Aldermanbury, London, purchased John Savage's moiety of a 300-acre estate in Gloucestershire (Barnard, *New Links*, pp. 1-2)

1617—'Harry Condell' is signed to the Marriage and Baptismal Registers of St. Mary's Aldermanbury, both times as Harry. (Probably not his autograph, see Barnard, *New Links*, pp. 14-15.)

1618—He was appointed Constable in St. Mary's Aldermanbury (Ibid., p. 15.)

1618, Nov. 16—No 2 in King's cast for *The Loyal Subject* (1679 folio B.M.) Baldwin thinks he played Boroskie (*Organization and Personnel*, p. 208.)

1619, Mar. 27—No. 3 in patent for King's. (MSC 1 280-2.)

1619, May 19—No. 2 in King's list for livery allowance (*Hist MSS. Com.*, Report IV, Part I, p. 299.)

1619, Aug. 18—Washbourne and Condell conveyed their Gloucestershire property to Edward Sheldon, of Beoley, Worcester, and Samuel Burton, Archdeacon of Gloucester (Barnard, *New Links*, pp. 3-4.)

1619—The Parish Minute Book of St. Mary's Aldermanbury says, 'John Hemynge and Henry Condall were appointed feoffees for our parish land' (Ibid., pp. 15-16.)

1619?—No. 1 in King's cast for *The Humorous Lieutenant*. (1679 folio B.M.) Baldwin thinks he played Antigonus (*Organization and Personnel*, p. 208.)

1620, Apr. 20—Heminges and Condell, described as 'of greate lyvinge wealth and power', were sued by John Witter for a one-sixth share of the actors' moiety of the Globe which he alleges had belonged to Augustine Phillips, the first husband of Witter's wife. (Wallace, *Sh and Lond Assoc.*, pp. 47-76.)

1620, Nov. 29—The suit of Witter against Heminges and Condell was finally dismissed. (Ibid., p. 76.)

1621, Apr. 7—'Henry Cundale' is in the livery allowance for King's. (*Hist MSS. Com.*, Report IV, Part I, p. 299.)

1621, June 15, July 3, and Nov. 15—He is among the thirty-one parishioners named in the three deeds made when St. Mary's Aldermanbury purchased a parsonage and advowson. (Barnard, *New Links*, pp. 19-20.)

1621/2, Feb. 7—'A warrant for apprehension of William Thomas sen and Will: Thomas jun at the suite of Henry Condall' (Murray, ii. 192.)

1623, June 3—He was made executor and joint residuary legatee in the will of Nicholas Tooley, who also left a special legacy for Mrs. Condall. (See pp. 649-51.)

1623—With Heminges he edited the Shakespeare Folio.

1623—No. 8 in the list of King's men in the Shakespeare Folio.

1624—Mr Barnard says that he appears in parish papers as owner of two houses in St Mary's Aldermanbury in this year. (Barnard, *New Links*, p. 13, from Pierson C Carter, *The History of the Church and Parish of St Mary the Virgin, Aldermanbury*, p. 88)

1624, Oct 4—He was made an executor in the will of John Underwood (See p. 651.)

1623-5—The following lines in recognition of the work of Condell and Heminges are quoted by Sir Israel Gollancz from an early-seventeenth-century commonplace book of the Salusbury family now in the National Library of Wales (*T L S*, 26 January 1922, p. 56)

To my good freandes Mr John Hemings &
Henry Condell.

Yow that joyntly with vndaunted paynes
vowtsafed to chawnte to us thease noble straynes
how mutch yow merrytt by it is not sedd
butt yow have pleased the lyving loved the deadd
Raysede from the woambe of earth a Richer myne
then Curteys Cowlde with all his Castelyne
Assotiatts they dydd butt digg for Gownde
Butt Yow for Treasure mutch moare manifolde.

1625, >May 5—He was second in the list of King's men to receive black cloth for James's funeral procession: 'Henrie Condoll—111 yards' (*M S C* 11 325)

1625, June 9—He made an indenture of apprenticeship for eight years for his son William to Edward Pate, haberdasher. (Barnard, *New Links*, pp. 37-8)

1625, June 24—No. 2 in patent for King's. (*M S C* 1. 282, see above, pp. 17-18)

1625, Sept 10—A group of players addressed *The Runaways Answer to a Rod for Runaways* to him, thanking him for his farewell entertainment at his 'Countrey-house at Fulham'. The dedication is signed B V, S O., T O., A L., and V S I cannot identify the players (1625 4° B M)

1626, Apr 1—A deed of St Mary's Aldermanbury names Heminges and Condell, among others, as 'now or late parishioners'. (Barnard, *New Links*, p. 20)

1627, May 2—Condell replied to a complaint in Chancery brought by Mathew Baldron and his wife, formerly the wife of Thomas Massam. The suit concerns a messuage in the Strand called the Helmet which Condell had inherited at least twenty years before. A few years later Mrs Condell sold the property for £1,450. (*Ibid.*, pp. 21-3; see below, pp. 638-40)

1627, Dec. 13—He made his will at Fulham. (See pp. 640-2)

1627, Dec. 29—'M^r Condall [A pencil X against this entry—Ed]' bur. St. M A.

1629/30, Mar 4—'Henry Condall [Against this entry is placed a X in pencil—Ed]' bur. St. M A. Evidently the actor's son, baptized 6 May 1610.

1635, Sept. 1—His wife Elizabeth made her will, with references to theatres and players; it was probated 8 February 1635/6. (See pp. 638-40)

1635, Oct. 3—'M^{rs} Condell' bur. St. M A

CONDELL, WILLIAM. William was the errant son of the King's actor. For the wild courses of the apprentice William after his father's death, see the summaries of the suit brought by Mrs. Condell and William against the latter's former master. (Barnard, *New Links*, pp. 37-47.)

1611, May 26—'William s. of Henry Condell' chris. St. M A.

1625, June 9—In a Chancery suit of May, 1633, Edward Pate and William Bagnall say that in an indenture of 9 June 1625 Henry Condell apprenticed his younger son William, aged fourteen, to Edward Pate, haberdasher, in order that he might learn the trade of a hosier. (Barnard, *New Links*, pp. 37-8.)

1635, Sept 1—The will of his mother, Elizabeth, speaks of his wild courses and makes her legacies to him conditional. She left a silver porringer to his wife Elizabeth. (See below, pp. 638-40.)

1647/8, Mar. 5—'Judith daughter of William and Elisabeth Condall' chris St G F

COOCK, WILLIAM (*see COOKE, WILLIAM*).

COOKE, WILLIAM. A minor player who was for a time a member of Prince Charles's (II) company. It is doubtful whether the puppeteer and the cozener are the same man as the player, but it may be. A William Cooke was one of the lessees of the Whitefriars theatre in March 1607/8, but he is not likely to have been an actor in Prince Charles's company twenty-five years later.

1632, Dec. 10—William Crome petitioned against Cooke and five others of 'y^e princes Players'. On 21 December the Lord Chamberlain granted permission to sue. (M.S.C. ii. 408.)

1633, May 3—William Cooke and Fluellen Morgan leased a licence from Edward Whiting, 'and they two went with it with a puppet play until they had spent all, then they pawned the commission for four shillings' (C.S.P., Dom., 1633-4, p. 49.)

1635, Dec. 12—He is one of the men named in the 'fower seuerall Warrantes for the swearing of these 4 persones Groomes of the Chamber in ordinary wthout ffee to attend the Prince his Highnes in y^e Quality of Players'. (M.S.C. ii. 377.)

1640—'Complaint of Robert Fitzmorris, esquire, that William Cooke with one "Wabes and Dillon", tailors, had by "covine" (?) and practice between them cheated, cosened and made away with a suit of clothes belonging to Fitzmorris, worth £8, which Cooke had sold to a player. Order for Cooke to remain in prison till he gives satisfaction for the same.' (Middlesex Session Books Calendar, 1638-44, p. 89.)

1644, Nov.—1645—He was probably the 'William Coock' in the company of English players at the Hague (See Jeremiah Kite.)

COOLING, JOHN. Known only from his epitaph

1626—One of the epitaphs in H[enry] P[arrott's] *Cures for the Itch*, 1626, is, *On Iohn Cooling, a Player.*

Death hath too soon remou'ed from vs *Io. Cooling*

That was so well belou'd, and hu'd by fooling G₃v.

The epitaph is reprinted as the forty-third in *Wits Recreation*, 1641.

CORDEN, GEORG. Probably only a provincial player.

1639/40, Jan 9—'pd given to Georg Corden servaunt to the Earle of Leic, Willm Johnson servaunt to the lord Clifford Georg Sanderson servant to the Lord Goring & 13 more assistants players who had the Kings patent to play' at Coventry. (Murray, ii 254.)

COSTINE, JOHN. Another provincial player. He may possibly be the same as the William Costine who was paid with two others for showing an Italian motion at Coventry in 1632-3 (Murray, ii. 252).

1636, July 3—'to Jon Costine a player wth 10 in his compeny to avide the Towne & not to playe, these Dangeuse tyme' at Manchester. (Murray, ii. 331.)

COTTON, JOHN. A theatrical speculator whose project failed.

1620—With John Wilhams and Thomas Dixon, he received permission to build an amphitheatre for shows and sports, but the permission was withdrawn 29 September 1620. (C S P., *Dom*, 1619-23, p 181, Adams, pp 412-14.)

COWLEY, RICHARD. Cowley's career was nearly over by the time of the death of Shakespeare, but he had been associated with the company for more than twenty years, perhaps first as an apprentice to the comedian William Kemp, to whose Dogberry he is known to have played Verges. Mr. Baldwin assigns him secondary comic parts—Gobbo, Silence, Aguecheek, William—and thinks that he succeeded to Bryan's membership in the company about 1597 (*Organization and Personnel*, pp. 254-5, 257, 399, 430).

1616, Sept. 28—'Elizabeth Cowley, wife of Richard Cowley, 28th September, 1616, Holywell Street', bur. St. Leonard's Shoreditch. (Stopes, *Burbage*, p 140.)

1617/18, Jan. 13—Made his will, Cuthbert Burbage, Heminges, Shank, and Ravenscroft witnessed it (See below, p. 642.)

1618/19, Jan 28—His daughter Elizabeth married George Birche. (See Birche and p 642.)

1618/19, Mar 12—'Richard Cowley, Player, 12th March, 1618, Halliwell Street', bur. St Leonard's Shoreditch. (Stopes, *Burbage*, p. 140.)

1623—'Richard Cowly' was tenth in the list of actors in the Shakespeare Folio.

COX, ROBERT. The fame of this actor did not develop until after the closing of the theatres, but he appeared on the stage before that time. Professor Rollins thinks that he was the Robert Cox admitted to the Merchant Taylors' School in 1618 and born in 1604 (*Stud Phil.* xx. 60). The man living in St. Giles' Cripplegate in the thirties may have been the player, but the name is too common to make identification certain. He must have had some experience on the stage before he was granted a ticket of privilege as one of the Cockpit company in 1639. For a full discussion of his

Commonwealth career, see Hyder E. Rollins in *Stud. Phil.* xviii. 307 ff., and Elson, *Wits*, *passim*.

1632, Dec. 9—'Robert sonne of Robert Cox gentle' chris. St G.C., bur. 19 December

1633, Dec. 13—'Andrew son of Robert Cox, gent' chris St G.C.

1636, Sept. 23—'Beatrice daug'r of Robert Cox yoeman' chris St G.C., bur. 25 November.

1639, Aug. 10—'Robert Coxe' was sixth in the list of 'ye young Company' of Cockpit players (*M.S.C.* ii. 390-1)

1653, June 9—In reporting the arrest of players who were performing at the Red Bull on this date, *Mercurius Democritus* (June 22-9) says that one of them was 'one Mr. Cox an Actor (a very honest though impoverished man, who is not only as well as others, put by the practice of his Calling, but charged with a poor Wife, and 5 helplesse Infants)'. (Hyder E. Rollins, *T.L.S.*, 3 August 1922.)

1654, Sept. 30—'Katherine d. of Robert Coxe' bur. St J.C.

1655, Dec. 12—'Robert Coxe, a Player' bur. St J.C.

1672—Kirkman, in the preface to *The Wits, or Sport upon Sport*, a collection of drolls, says, 'and as meanly as you may think of these Drolls, they were then Acted by the best Comedians then and now in being, and I may say, by some that then exceeded all now living, by Name, the incomparable *Robert Cox*, who was not only the principal Actor, but also the Contriver and Author of most of these Farces' (Hotson, p. 48)

1698—Langbaine says of him 'This Author was a celebrated Comedian in King Charles the First's time on the Suppression of the Stage he made several Drolls, and, with his Companions, Acted them by stealth, both in London and the Country Towns. He Acted the chief parts himself, and so very naturally, that at Oxon he gain'd great Applause' (Langbaine, p. 28.)

CRANE, RALPH. Crane was a scrivener who made part of his living by transcribing plays for their authors or for gentlemen of literary taste or for the players themselves, in at least one instance for the use of the players in the theatre. Mr. F. P. Wilson, who has investigated Crane's career most thoroughly, says that he was born in London, probably between 1550 and 1560, since he was an old man in 1621. Crane says that his father was a free-man of the Merchant Taylors' company, and Thomas Lodge, who dedicated *Scillaes Metamorphosis* to Crane in 1589, says that he had travelled abroad. Crane was early employed as a household servant to Mrs. Dorothy Osborne, a clerk to Sir Anthony Ashley, and an underwriter in the Privy Seal Office. He says that he had worked chiefly for lawyers. His employment in the playhouse was probably occasional, as is implied in his verses in *The Workes of Mercy*. His hand has been identified in six non-dramatic MSS. and in five dramatic MSS. For a full account of Ralph Crane and the character of his work, see Wilson, 'Crane'.

1619, July-Aug.—He transcribed *Sir John van Olden Barnavelt* for the King's players, and the transcript was used as a prompt copy

in the theatre. (Wilson, 'Crane', pp. 203-5, and Frijlinck, *Barnavelt*)

1621—He published *The Workes of Mercy*, a volume of religious verse with dedications to at least three different patrons Dorothy Osborne, John, Earl of Bridgewater, and Lewin Munck. He wrote (1621 ed HN.).

And some imployment hath my vsefull *Pen*
Had 'mongst those ciuill, well-deseruing *men*,
That grace the *Stage* with *honour* and *delight*,
Of whose true honesties I much could write,
But will comprise't (as in a *Caske of Gold*)
Vnder the *Kingly Service* they doe hold

1622 (?)—Transcribed 'A Song in seuerall parts' by Thomas Middleton, which was performed at the feast of the Lord Mayor, Edward Barkham, for aldermen and other guests in the Easter holidays of this year (Wilson, 'Crane', pp 197-8)

1624 (?)—He made two transcripts of *A Game at Chess* (MSS Malone 25, Bodleian, and Lansdown 690, B.M.) The Malone MS was evidently prepared for Middleton himself and is dedicated by him to William Hammond. (Wilson, 'Crane', pp 208-10)

<1625—*The Workes of Mercy* was republished as *The Pilgrime's New-yeares-Gift*.

1625, Nov 27—He transcribed Fletcher's *Demetrius and Enanthe* (*The Humorous Lieutenant*) and dedicated the dated MS. to Sir Kenelm Digby. (Greg, *Dram. Doc.*, pp 359-60.)

1626, Oct 23—The Bodleian MS Rawl poet 61 is a 186 page transcript by Crane of five sets of poems and treatises, one of which is dated 23 October 1626. Another is by Crane himself, and a third is 'Londons Lamentable Estate', on the plague of 1625, by 'Ph. M.' Harl 6930 is partially the same, but has no dedication and no date. (Wilson, 'Crane', pp 199-200)

1620-7 (?)—Crane transcribed *The Witch* (MS Malone 12, Bodleian) for Middleton, who dedicated it to Thomas Holmes. In his dedication Middleton says that the play was long since acted and that he has dragged it from obscurity. (Ibid., p. 208)

1632, Dec.—He prepared Harl. 3357, which is the same as MS. Rawl. poet. 61, omitting Crane's work and Ph. M.'s and including an Eclogue of Thomas Randolph's. The dedication, to Sir Francis Ashley, brother of Sir Anthony, asks him to consider it '(for Age, Affliction, Grief and Want tell Me, it will be so) the Vltime Vale, of Him that hono^{rs} your Name'. (Ibid., p. 200.)

CRATE, CHRISTOPHER. It is possible that his acting career did not begin until after the closing of the theatres, but it seems unlikely that any man should have chosen to begin such a profitless profession after 1642. He lived in the Fortune parish.

1649, May 13—'Kathe wife of Christo. Crate player' bur. St. G C.

CRAWFORD, JAMES. The form of this entry is not the usual one for the payment of provincial players at Coventry. Perhaps Crawford was an amateur.

1617, Dec 21—'Paid vnto Mr James Crauford for acting a Comedye' at Coventry. (Murray, ii. 247-8)

CROME, WILLIAM. Sir Henry Herbert's accusation suggests that Crome made a business of supplying the players with costumes. It is possible, as Miss Boswell suggests (*M.S.C.* ii. 408), that the William Crome who was suing the Prince's players in 1632 was the same Crome who was involved with their successors at the Salisbury Court in February 1634/5

1632, Dec 10—'A petition of William Cronie against William Browne Henry Graddell, Iames Sneller, Thomas Bond William Cooke & William Hall ye princes Players answered of course' (*M.S.C.* ii. 408)

1632, Dec 21—'A petition of William Crome against the Princes Players Answered wth leue graunted vpon sight' (*Ibid.*)

1634/5, Feb. 17—'I committed Cromes, a broker in Longe Lane, the 16 of Febru 1634, to the Marshalsey, for lending a church-robe with the name of JESUS upon it, to the players in Salisbury Court, to present a Flamen, a priest of the heathens. Upon his petition of submission, and acknowledgment of his faulte, I releasd him, the 17 Febru 1634' (*Herbert*, p. 64)

CUMBER, JOHN. Cumber's dramatic career was spent in Queen Anne's or derivative companies. John Smith said in his complaint that Beeston, Worth, Perkins, and Cumber were the responsible members of Queen Anne's company from 1612 to 1616 (Wallace, *Three Theatres*, pp. 32 ff.), and Cumber appears regularly as a defendant in the Baskervilles' attempts to collect their money from the company. He is probably the man who was buried at St Mary's Aldermanbury, in spite of the spelling of the name, for Markham's suit records that he did live in Aldermanbury in 1623, and the bill written on the day of his burial speaks of him as 'newly deceased'.

Mr. W. J. Lawrence says categorically (*T.L.S.*, 23 March 1922) that *The Two Merry Milk Maids*, published in 1620 as acted 'by the Companie of the Reuels', was written by John Cumber. The title-page says that the play was written by I. C., but the only other reason I know for suggesting Cumber's authorship is its production by a company of which he was probably a member. This evidence alone seems scarcely adequate to lift Cumber to the status of a dramatist.

1616, June—The Baskerville suit said that he was a member of Queen Anne's at the time of the second settlement in favour of Francis Browne. (Fleay, *Stage*, pp. 270-97.)

1617, June 3—As a fellow and sharer of Queen Anne's company, he signed the new agreement with the Baskervilles. (*Ibid.*, pp. 285-8)

1619, >May 13—As a member of Queen Anne's company, he was allowed black cloth to wear in her funeral procession 'John Cumber —mij yards.' (*M.S.C.* ii. 325)

1619—Worth, Perkins, and Cumber, when sued by John Smith,

declared that the responsibility for the company debt was Beeston's and not theirs, for he had kept the company accounts fraudulently for the last seven or eight years (Chambers, *E.S.* 11 238-40, Wallace, *Three Theatres*, p. 36)

1620, May 22—Mr W J Lawrence thinks that *The Two Merry Milk-maids*, entered in the Stationers' Register this date and published this year as by I C and presented before the King by the Company of the Revels, was written by the actor (*T.L.S.*, 23 March 1922)

1622, July 8—He was the sixth of seven members of the late Queen Anne's company named in a warrant for licensing the Children of the Revels (Murray, 11 193-4, see above, pp 167-9)

1622—He was listed in Herbert's office book as among the 'chiefe players at the Red Bull, called the players of the Revells'. (*Herbert*, p. 63)

1623, May 21—In Markham's suit as 'Iohn Cumber in Alderman-burye', 5s. (See p. 682)

1623, May 23—With Worth and Blaney he pleaded to be excused from payments to Susan Baskerville, since most of their fellows were 'dead, or departed'. Worth, Cumber, and Blaney were the only original members of the 1617 Queen Anne's company left (Fleay, *Stage*, 270-9.)

1623, June 16—'John Combe' bur. St. M.A.

1623, June 16—He is referred to in the Answer to the players' Bill as 'John Comber newly deceased'. (Fleay, *Stage*, p. 279.)

CURT or CURTIS (see also CURTIS, GREVILLE). The man whose Christian name and nickname appear in the first edition and the MS. of two of the King's men's plays is pretty surely Curtis Greville, but the inadequacy of our knowledge of the hired men of the companies of the time will not allow certainty.

c 1625-6—The name 'Curtis' occurs in the stage directions of *The Two Noble Kinsmen*, IV. 1, and v. 3 (1634 4^o B.M., pp. 64 and 80.)

1631, May 6 (l.c.)—According to the stage directions of Massinger's *Believe as You List*, 'Curt' and 'Curtis' acted the Third Merchant. (Sisson, *B.A.Y.L.*, pp. xxxi ff.)

DABORNE, ROBERT. Before 1616 Daborne was very active as a dramatist and in 1610 was one of the patentees for the Queen's Revels company. So far as is known, he had no connexion with the stage in 1616, and by 1618 he had taken orders, for he published *An Assize Sermon* in that year. In the token books of St. Saviour's Southwark, 'Robert Daborne & ux' are listed in 'Clincke libtyle' in 1616, and in 1617 Daborne alone occurs 'By the Clinke'.

DAMPURT, EDWARD (see DAVENPORT, EDWARD). He was a member of Richard Bradshaw's provincial company which was arrested at Banbury in May 1633, and eventually sent to the Privy Council because the Banbury authorities had reason to suspect Bradshaw's licence. Dampourt's depositions give his version of the company's affairs. It is possible that he is the same as the Edward

Davenport (q.v.) who was one of the King and Queen's young company in 1639. See Bartholomew Jones for a fuller version of the Banbury affair. (There is no reason whatever for identifying the Banbury company with the King's Revels, as Fleay does, *Stage*, pp. 330-1.)

1633, May 2—'Examination of Edward Damport. Has gone with this company up and down the country playing stage plays these two years last past. His father promised his master, Edward Whiting, that he should serve him seven years. His old master had the commission under the privy seal which is now in question, before it came to him. His old master, Edward Whiting, liveth in Coventry, and is now in London. They played under this commission lately at Meriden, Solihull, and other places. At Keinton they played twice or thrice, and came from thence this Thursday morning.'

'Further examination of the same. His master's name is Richard Bradshaw. Heard that Edward Whiting let the commission to some man that pawned it. He was at Nottingham when his master gave 20s. in earnest for this commission, and was to pay either 10*l* or 20*l*, and gave bond for the money. Whiting made assignment thereof, and the money was to be paid at the year's end. His master had the commission before he bought it, and delivered it up to Whiting, who gave it back to Bradshaw.' (*C.S.P., Dom.*, 1633-4, p. 48.)

1633, May 22—Summoned with Richard Bradshaw's company before the Privy Council because the authorities suspected their licence. They are accused of giving false names (*Murray, ii 163-7, M S C 1 384-5*)

1633, June 3—Appeared before the Privy Council (*M S C i. 385*)

1633, June 8—Discharged upon bond. (*Ibid.*)

DANIEL, JOHN. John Daniel was originally one of Prince Charles's musicians, but in 1615 he became manager of the provincial company, the Youths of her Majesty's Royal Chamber of Bristol, in the place of his brother Samuel (*M.S.C. i 279*). The history of the provincial companies is so tangled that it is impossible to tell whether Daniel's company was the same in all three of his provincial appearances or not. (For Murray's reading of the evidence, see *Murray, ii 14-15*.) There is no assurance that the receiver of stolen plate was the provincial actor.

1615, July 17—At the instigation of the Queen, he was given permission to make up a company of the Youths of her Majesty's Royal Chamber of Bristol, in place of his brother Samuel Daniel. (*M.S.C. i 279, C S P., Dom., 1611-18*, p. 549.)

1616-17—'John Danyell one of the Company of the Quenes Mat^{tes} Players' was paid at Norwich for forbearing to play. (*Murray, ii 370*.)

1619, Sept. 4—He was made executor of the will of his brother Samuel. (*Sh. Soc. Paps. iv. 156-7*.)

1623/4, Mar 18—'Geven to John Daniell who had a Pattent for the Children of Bristol' at Leicester. (*Murray, ii 316*.)

1625, May 28—Notes of third audience at Whitehall: '... the pardons

of Birch and Daniel the buyers of the Duchess of Richmond's stolen plate, but the parties refuse to accept the pardon in hope of the parliament.' (*Hist. MSS. Com.*, Report XII, App. I, 199)

DANIEL, WILLIAM. A provincial player who led itinerant troupes up and down the country for at least fifteen years. In spite of the Canterbury entry of 1621-2, Daniel probably was never connected with the King's company. Such slips as this are common in provincial records. The protest of 1623 implies that Daniel had been travelling with a fraudulent exemplification of the patent of the Palsgrave's company. In July 1616 the Lord Chamberlain had sent out an order for the confiscation of exemplifications, naming several players and the companies in whose names they travelled, and requiring them to appear before him in London (Murray, ii. 343-4). Again in November 1622 he had ordered the confiscation of fraudulent commissions and licences, and the order had been carried by Gilbert Reason, who delivered the protest against Daniel in 1623 (*ibid.*, pp. 351-2). It was probably in connexion with the Lord Chamberlain's campaign of the previous year that Reason brought the protest in 1623.

The patent of 28 November 1634, which Daniel showed at Norwich, seems regular enough and was apparently issued to him as leader of a provincial King's Revels company. In this capacity he seems to have continued to travel as late as 1636.

1621-2—'To Willam Daniell the cheife of the Kings Players to ridd them out of the Cittie w'out actinge xx^s allowed by Burgmoth' at Canterbury (Murray, ii. 231)

1623, May 31—'The Company of the players of the ffortune howse in London doe vnder their hands ptest against Willm Danyell who hath iniuriously gotten their Letters Patents' Appended to a record of the visit of Gilbert Reason and the Prince's players to Norwich. (*Ibid.*, p. 347.)

1634, Nov. 28—'A Patent vnder the hand & seale of Sr Henry Herbert Master of the Revels bearinge date the 28th of November 1634 made to Willm Danyell Willm Hart John Townesend Samuell Minion Hugh Haughton Thomas Doughton and the rest of their Company not exceedinge the number of fiftene psons to play Comedies &c was this day brought & shewed by the said Willm Daniell', shown at Norwich 3 September 1635. (*Ibid.*, p. 357.)

1634-5—He was payee for an unnamed company at Norwich. (*Ibid.*, p. 372)

1635, June—'Paid given to Willam Daniell who brought a comission for the Revels vizt, for himself & 16 more' at Coventry (*Ibid.*, p. 252.)

1635, Sept. 1—A Willam Danyell was made a trustee for Sir William Acton in the will of Elizabeth Condell. (See p. 640.)

1635, Sept. 3—He was at Norwich with the license of 28 November 1634. (Murray, ii. 357.)

1636, Apr. 22—'Paid given to Richard Drington [Errington] & Willam Daniel players of the Revels', at Coventry. (*Ibid.*, p. 252.)

1636-7—'Item payd vnto William Daniell one of the Kings Revells because he should not playe', because of the plague, at Gloucester. (*Ibid.*, p. 285.)

1636, Dec. 5—He was payee for 'the Revells' at Coventry. (*Ibid.*, p. 253.)

DANNER, JOHN. A ghost name raised by Mrs. Stopes's misreading of a Lord Chamberlain's warrant. *See* John Daunce.

D'AUNAY, JOSIAS (*see* FLORIDOR, JOSIAS).

DAUNCE, JOHN As an actor he is known only as a member of the peculiar Lady Elizabeth's company of 1628 (see pp. 188-90). He may, or may not, be the King's messenger and the parishioner of St. Giles.

1629, July 2—In the L.C. Warrant Books is recorded a warrant to 'sweare John Daunce A groome in ordinary'; in the margin is written 'Queene of Bohemia's Players'. (*M.S.C.* 11 350)

1631, Apr. 11—'John Dance & Sara Rositer, L F.', mar St. Gregory by St Paul (*Challen, Marriages*)

1635, June 7—'John Dance & Mary Skooleing', mar. St G F.

1640, June 25—'A warr^t for the swearing of John Dance one of the Eight Messengers of his Mat^s Chamber in Ordinary in ye roome of Edward Gomond deceased June 25 1640.' (Unpublished L.C. Warrant Books, L.C. 5/134, p. 406, P R O)

1640, June 18—'Ann Daughter of John Dance', bur St G F.

1640, Nov. 4—'John Dance' bur. St G F.

DAUSSE, ROBERT (*see* DAWES, ROBERT).

DAVENANT, WILLIAM. Though his first play had been licensed as early as January 1626/7, Davenant is not known to have had a closer connexion with the theatre before 1639, when his project for a large, new theatre is revealed by the patent for its erection. His agreement to forgo the privileges of his patent was probably due to the protests of the housekeepers of other London theatres.

He did not, however, give up his interest in theatre management, for after Beeston's removal as Governor of the King and Queen's young company, Davenant was appointed to serve in his place. He did not, however, continue in this capacity until the theatres closed, contrary to the usual statement. In May 1641, less than a year after his appointment, his complicity in the Army plot was discovered, and he fled for France, though he was captured in Kent. Evidently Beeston returned to his old post, for in a Lord Chamberlain's list of 1641 he appears as Governor of the Cockpit players (see p. 335).

1639, Mar. 26—Davenant secured from King Charles a royal patent to erect a large theatre in Fleet Street near the Three Kings Ordinary, 'in the parishes of Saint Dunstan's in the West, London, or in Saint Bride's, London'. (Adams, pp. 424-7.)

1639, Oct 2—He renounced all the rights of his patent and promised not to build a thearie any place in London or Westminster (*Ibid.*, pp. 428-30.)

1640, June 27—He was appointed manager of Beeston's Boys (the King and Queen's young company) by the Lord Chamberlain after William Beeston's removal for abuse of privilege (See pp 332-5)

1641, May 6—Davenant fled for France with Jermyn and others involved in the Army plot. (Gardiner, ix 360.)

DAVENPORT, EDWARD (see DAMPORT, EDWARD). One cannot be certain that the Cockpit player, the messenger, and the husband of Rebecca were all the same man. It is possible that the Cockpit player is the same as Edward Damport (q.v.), who was a provincial actor in 1633.

1638/9, Jan 9—'Edward sonne of Edmond & Rebecca Davenport' chns. St. G F

1639, Aug. 10—'Edward Dauenport' was seventh in the list of the young company of Cockpit players (M S C. ii 390-1)

1640, Oct 5—'A warrt to sweare Tho. Dixon A Messenger of the Chamber in ordinary in ye roome of Edmund Dauenport deceased Octob. 5 1640' (Unpublished L.C. Warrant Books, L.C. 5/134, p. 418, P R O)

DAWES, ROBERT. There is only a vague suggestion that Dawes was an actor after the death of Shakespeare. He was a patented member of the Duke of York's company in 1610, and a Lady Elizabeth's man contracted to Henslowe and Mead in 1614. The Revels Office scrap on which his name, if it is his name, appears is most uncertain in date and cannot be associated with any company, though Lady Elizabeth's is a plausible guess.

1614-18—Sir George Buc made a correction in the MS of his 'A COMMENTARY Vpon the New Roulle of Winchester . . .' (now in the possession of Major G. Halswell, of Wylmington Hayes, Honiton, Devon) upon the back of a scrap from the Revels Office. The Revels Office entry, which has been deleted, reads as follows.

Cupid's festivall comed

Intrat in off. Rev

18 Decēb p Histr Dausse Rob

R. C. Bald dates the MS. 1614-18 from references to living members of the families treated, but the discarded Revels Office scrap might have been written before the book was begun, or, if Buc continued to revise his MS., after 1618. (T.L.S., 17 March 1927, p. 193.)

DAY, THOMAS. An actor during the Commonwealth was pretty sure to have had experience before the closing of the theatres, as Cartwright and Baxter, who are coupled with Day in this record, had had.

The player 'by stealth' is not likely to have been the same as the Thomas Day, one of the Children of the Chapel who performed in *Cynthia's Revels* and *The Poetaster* at the beginning of the century, and whose musical development seems to have continued as Musician to Prince Henry, Organist of Westminster Abbey, Master of the Choristers, and Master of the Children of

the Chapel Royal. The musician is said to have died in 1654 (Rimbault, *Chapel Royal*, p. 205).

1648—In January 1663/4 a Thomas Day gave evidence in a Chancery suit, apparently as one of a company of actors which in 1648 'did by stealth and in secret places Act together here in England some Playes and Interludes' (Boswell, 'Cartwright', p. 130)

DE CAINE, ANDREW (*see CANE, ANDREW*).

DE LAU, HURFRIES (*see LAW, HURFRIES DE*).

DISTLE (DISTLEY, DISHLEY), — The leader of a troupe of provincial players who first appears in March 1609/10 and then again in October 1612 and March 1612/13. In the 1612 record his company is called 'my Lo: Dudleye his plaeres', and Murray (ii 42) assumes that his company was always Lord Dudley's, though it is never so called again. Distle's troupe was not improbably a local organization, since four of its six appearances are recorded at Gawthorpe Hall, and it is never recorded farther afield than Leicester.

1616, Nov. 7—'to Distle and his companie' 6s 8d. was paid at Gawthorpe Hall, Lancs. (Murray, ii 395.)

1629—'Dishley and his ffellowes' were at Leicester. (*Ibid.*, p. 317.)

1635/6, Feb. 19—'Dishley and his companie' were at Doncaster (*Ibid.*, p. 257)

DIXON, THOMAS A theatrical speculator all of whose known projects failed. There is a reference to the second one in Act II, scene 3, of Marlowe's *Holland's Leaguer*.

1620, Sept. 29—The King wrote to the Privy Council to revoke a licence previously granted to John Cotton, John Williams, and Thomas Dixon, to build an amphitheatre 'intended principally for martiall exercises, and extraordinary shewes and solemnnyties', with the privilege to close other shows and sports one day a month on fourteen days warning. (*H E.D.P.* i. 405-8 and 444-5.)

>1626, Aug. 12—Cotton and Williams again applied for permission to build an amphitheatre in Lincoln's Inn Fields, and, according to the Lord Keeper, their intention was to present 'common plaies, or ordinary sports, now used or shewed at the Beare-garden or the common Playhouses about London, for all sorts of beholders, with a restraint to all other plaies and shewes, for one day in the weeke upon two daies warning'. On 28 September 1626 the Lord Keeper recommended that the grant should not be passed. (*H E.D.P.* i 442-5)

DOBSON, JOHN. Known only from the minor comic role which he had in *The Wedding*.

1626—'Cameleon, Rawbones man. *John Dobson*' in the cast for Shirley's *The Wedding*, given by Queen Henrietta's men. (1629 4° HN.)

DORSET, EDWARD SACKVILLE, EARL OF There are indications that Dorset's interest in theatres and actors was greater than one

would have expected from a noble lord. He probably pushed the warrant for liveries as Lord Chamberlain to the Queen (see below, p. 661, n. 1), and his leasing of his grounds and buildings for the Salisbury Court theatre was evidently part of his attempt to clear his estate, which his brother had left heavily involved, but the activities which Heton mentions do not seem to be those of an official for the Queen or of an embarrassed land-owner. He seems to have taken an unusual interest in the Queen's men and in any occupants of the Salisbury Court theatre. I have listed the facts which might have a bearing on his actions in connexion with the players.

1628, July 16—He was appointed Lord Chamberlain to Queen Henrietta Maria (*D.N.B.*)

1629, June 19—To the L.C. warrant for liveries for the Queen's company is appended, 'M^d his Mates pleasure was signfyed by my Lord of Dorsett' (*M.S.C.* ii 350.)

1629, July 6—According to a complaint in Chancery in 1658, Sir Henry Compton, Sir John Sackville, and others in trust for Edward, Earl of Dorset, let to William Blagrave and Richard Gunnell a plot of ground in Salisbury Court for a term of forty-one and one-half years from 24 June 1629 (Hotson, p 100)

1629, Oct 24—Sir George Gresley wrote to Sir Thomas Puckering 'My Lord of Dorset is become a great husband, for he hath let his house in Salisbury Court unto the queen for the Ambassador Leiger of France, which is daily expected to come over, to lie in, and giveth for it £350 by the year, and for the rest of his stables and outhouses towards the water side, he hath let for £1000 fine and £100 by the year rent, unto the master of the revels, to make a playhouse for the children of the revels' (Birch, *Charles I.* ii. 35.)

1630—Mary, Countess of Dorset, was appointed governess to Charles, Prince of Wales, and later to James, Duke of York (*D.N.B.*)

1636, May 10—'His mat^e being this day p^rsent in Councell, & taking into consideraⁿon how dangerous it mought be in these tynes of Infecⁿon to suffer the vsuall Assemblies and confluence of people at Play houses; Hath thought fitt and ordered that the Lo Chamblaine of the Queens mat^s Household, should be hereby prayed & required to cause the Players, that are her mat^s Servants to forbeare all Stage Playes & other Enterludes whatsoeuer vntill further order /' (*M.S.C.* i 391.)

c. 1636—Heton wrote in his 'Instructions', 'When her M^{ts} servants were at the Cockpitt, beinge all at liberty, they disperst themselves to severall Companies, soe that had not my lo^r of Dorsett taken care to make up a new Company for the Queene, she had not had any at all' (See Appendix, p. 684.)

>1639—'How much I haue done for the uphoulding of this Company, I gave you some p^rticuliers of in a peticon to my lo^r of Dorsett.
And wheras my lo^r of Dorsett had gotten for a former Company at Salisberry Co^rt the Princes service, they being left at liberty, took their opportunity of another house, and left the house in Salisberry Co^rt destitute both of a service and Company.' (*Ibid.*)

DOUGHTON, THOMAS (*see* DOWNTON, THOMAS).

DOVER, ANTHONY As wardrobe keeper he was probably associated with whatever company occupied the Salisbury Court theatre.

1634, July 18—Kendall told Crosfield in regard to the Salisbury Court players, 'other servants there are as 2 Close keepers Richard Kendall Anthony Dover &c' (*Crosfield's Diary*, p. 72, see p. 688.)
 1634/5, Mar. 10—'Antony Dover' is seventeenth in the list of twenty-seven players at Norwich. Probably two companies, though one is evidently the Revels company (see pp. 286 and 288-9) (Murray, n. 356.)

DOWLE, ROWLAND. His full name appears only once, in the ticket of privilege for the minor functionaries of the King's company in 1636/7, but he is pretty surely the Rowland or Rowl: referred to so frequently in the stage directions of plays acted by the King's company. No other man to whom the name would apply is to be found in the long lists of King's men of this time, and the roles which he had are just those which would be assigned to a hired man.

Professor Baldwin (*Organization and Personnel*, p. 88), Professor Murray (Murray, i. 236 n.) and others have thought a speech in *The Witch of Edmonton*, II. i., where one of several countrymen is addressed as 'Fellow Rowland', an indication that he acted in the 1621 production and was therefore connected with the Prince's company. I can see no reason why this name should be taken as a book-keeper's insertion and therefore the name of an actor. Prompters did not insert actors' names in the dialogue but in the stage directions (*vide* the instances below). The omission of the name from the *dramatis personae* is of no significance, several others are omitted, and Rowland is a good name for a country fellow. In *The Coxcomb*, on the other hand, the name occurs *only* in the stage directions, though the editors of the 1679 folio and most subsequent ones have mistaken it for a character's name.

1631, May 6—He was probably the Rowland who had several parts in the King's production of *Believe as You List*, licensed on this date. He divided the part of Demetrius ('Rowland.') with William Patrick and Francis Balls, he was one of the Carthaginian officers ('Rowland'), he was one of the attendants on King Prusias ('Rowl'), he was the Jailor's assistant ('Rowl.'), and he was one of the attendants on Marcellus ('Rowland' 'Rowl') (Sisson, *B A Y.L.*, pp. xxxi ff.)

c. 1635—He appears twice in the stage directions of *Love's Pilgrimage*, probably for the revival which Herbert licensed 16 September 1635 (*Herbert*, 36). II i., 'Enter two Servants, Rowl Ashton', and IV. i., 'Enter a Servant, Rowl Ashton'. (1647 folio HN.)

1636—It was probably for a revival of 1636 (*Herbert*, p. 75) that his name was inserted in the stage directions of *The Coxcomb*, v. 3. 'Enter . . . Andrugio, and his man Rowland.' (*Ibid.*)

1636/7, Jan. 12—'Rowland Dowle' is seventh in the ticket of privilege granted eleven men 'imployed by his Ma[re] servantes the Players of the Blackfryers' (M.S.C. ii. 380.)

1638—It was probably for the revival of 1638 that his name was inserted in the stage directions of *The Chances*: 'Ent. Rowl with wine', Act iii, scene 2 (1647 folio HN.)

DOWNTON (DOWTONNE, DOUTONE, DOWTEN, DOWGHTON, DOWTON, DENYGTEN, DOUGHTEN, DOUNTON), THOMAS. Downton first appears in the registers of St. Saviour's in 1592, where he is called a musician. Thereafter there are many references to him in the Henslowe and Alleyn papers, the records of the Admiral's men, the registers of St. Saviour's, the records of Prince Henry's company, the registers of St. Giles' Cripplegate, and in the early records of the Palsgrave's company (see Chambers, *E.S.* ii. 313, and Nungezer).

After the death of Shakespeare he probably remained a Palsgrave's man until his marriage to Jane Easton and the vintner's business, for Wilson's letter to Alleyn implies that Downton was a leader of the company in 1617. Following his rise in the world he seems to have remained friendly with Edward Alleyn and the Palsgrave's men, but there is no indication of any further connexion with an acting company. His will, which contains an interesting reference to his library, has no reference to theatrical affairs. The set of acrostic verses on Thomas Dowton, printed from a MS. in the possession of J. F. Herbert (*Sh. Soc. Paps* i 19), gives no indication whether they refer to the actor or not.

1617, Oct. 8—'John Daye svant to Thomas Doughten Playe^r' bur. St G.C.

>1617, Nov. 2—William Wilson refers to Downton and Juby as leaders of the Palsgrave's men *See William Wilson.*

1617, Nov. 14—'Anne wife of Thomas Doughton Player' bur St. G.C.

1617/18, Feb 15—'Thomas Downton of St Giles without Cripplegate, London, gent, and Jane Easton, late wife of Oliver Easton, vintner, were married by licence' at St. Bartholomew the Great. (Bod.)

1618, Oct. 31—He witnessed Alleyn's lease of the Fortune to the Palsgrave's company. (See above, pp. 138-9.)

1619, June 11—'Jane daughter of Thomas Downton Vintener' bur. St. G.C.

1622, Aug. 18—'m^r doughton. m^r gwalter. m^r gunell. m^r garman & wigpitt w. Cartwright m^r (*sic*) [dined here].' (Alleyn's Diary, Young, ii. 247.)

1625, July 28—'Jeffrey Langworthy sh^r to Thomas Downton' bur. St. G.C.

1625, Aug. 5—Thomas Downton, Vintner, of St Giles' Cripplegate, made his will, making his wife Jane his executrix. He speaks of her estate before marriage. (See below, pp. 642-3.)

DOWNTON (DOUGHTON), THOMAS. The provincial actor, Thomas Doughton, may well have been the son of the Palsgrave's man of

the same name whose christening is registered at St Saviour's 12 July 1601, 'Thomas Dowton s of Thomas a player', and whose father says of him in his will, 'because my sonne hath bine a desperat sonne to me I giue a desperat Legacye' The career of a provincial player would probably not be an incompatible one for a desperate son

Professor Murray (Murray, ii. 8-9 and 102-5) thinks that the first company mentioned was a provincial Queen Henrietta's company and the second a provincial King's Revels. He may be right, but the evidence is so slight and so contradictory that nearly all conclusions about the provincial companies are hazardous.

1628, June 7—'Tho: dougton' was named in the new licence of this date granted to Ellis Guest's company by Sir Henry Herbert and presented at Norwich 2 July 1628. (Murray, ii. 353)

1635, Sept. 3—'Thomas Doughton' is the last of six players named in a licence of 28 November 1634 shown at Norwich on this date. (Ibid., p. 357)

DREWE, BARTHOLOMEW. Since Bartholomew is completely unknown except for the St. Saviour's entry, there is only a possibility that he may have been the Prince's musician who dined with Alleyn.

1614, Nov. 12—'George Drewe s of Bartholomewe a player' chris St. S S

1620, Apr. 5—'I dined w^t m^r Hewitt & ther wase y^e princes musitions m^r ball & m^r drewe' (Alleyn's Diary, Young, ii. 174)

DREWE, THOMAS. Drewe was an actor in Queen Anne's company from about 1613 to the break-up of the company in 1619, and he probably stayed on at the Red Bull, if the highway repair order of 1622 is to be taken at its face value. Probably the Prince's musician who dined with Alleyn in 1620 was another Drewe, but not certainly. There is no evidence for or against the identification of the gentleman waiter and the actor.

Mr. W. J. Lawrence has announced that the actor was also a dramatist ('Found: A Missing Jacobean Dramatist', *T.L.S.*, 23 March 1922). This is an interesting possibility, but the evidence for it is very slight. There was a dramatist named Thomas Drew or Drue who wrote *The History of the Duchess of Suffolk*, published anonymously in 1631, but licensed to the Palsgrave's company for acting in 1623/4 as by Mr. Drew and by the Stationers' company in 1629 as by Thomas Drue. He probably also wrote the lost *Woman's Mistake* which was entered in the S.R. 9 September 1653 as by T. Drue, and he may be the T. D. who appears as author on the 1639 title-page of *The Bloody Banquet*. Unfortunately, however, there is nothing to connect the actor and the dramatist except the name and the probability that *The Bloody Banquet* was a Red Bull play. The chief evidence against the identification of actor and dramatist is the appearance in 1621 of

Daniel Ben Alexander, the Converted Jew, first written in Syriacke and High Dutch by Himself. Translated . into French by S Lecherpiere. And out of French into English, by Thomas Drewe. This does not sound like the work of an actor, but the translator might have written *The History of the Duchess of Suffolk* and *The Woman's Mistake*. Until more facts about the actor or the dramatist are found we can only say that there is a possibility that they may be the same.

1612/13, Mar 21—'Elizabeth d of Tho Drewe' chris St J C
 1613, Mar 29—'Elizabeth d of Thomas Drewe' bur St J C
 c 1613-14—The Baskerville suit in 1623 names him as a member of Queen Anne's at the time of the original agreement with Susan Baskerville (See Ellis Worth)
 1614, July 10—'Francis s of Thomas Drew' chris St J C
 1616, June—He was named in the Baskerville suit as a member of Queen Anne's at the time of the second settlement in favour of Francis Browne (Fleay, *Stage*, 270-97)
 1617, May 18—'Elizabeth d. of Thomas Drewe' chris St J C
 1617, June 3—He signed the new agreement of Queen Anne's with Susan Baskerville. She says he was a fellow and sharer at the time. (Fleay, *Stage*, pp 285-8)
 1617, June 19—'Francis s of Thomas Drewe' bur. St J C.
 1617, Oct. 2—He and five others petitioned the Sessions of the Peace for the Red Bull (Queen Anne's) company (See *Middx. Co Rec.* 11 170)
 1618, Sept 20—'Robart s of Thomas Drew' chris. St J C.
 1619, > May 13—He was the sixteenth member of Queen Anne's company listed to receive black cloth for her funeral procession—'Thomas Drewe—iij yards'. (M S C. II. 325)
 1620, Apr. 5—'I dined w^t m^r Hewitt & ther wase y^e princes musitions m^r ball & m^r drewe' (Alleyn's Diary, Young, II. 174)
 1622, May 5—'Thomas Drewe of this parish and Mary Todd of Endfield in the Countie of Middlesex were married by banes' at St. Bartholomew the Great. (Bod.)
 1622, Oct 3—He was one of six Red Bull actors named in an order for repairing the highway. (See p. 169, n 2.)
 1623/4, Jan. 2—'For the Palsgrave's Company; *The History of the Duchess of Suffolk*, which being full of dangerous matter was much reformed by me, I had two pounds for my pains Written by Mr. Drew.' It was entered S.R. 13 November 1629 as by Thomas Drue, but printed anonymously in 1631 (Herbert, p 18)
 1635, Dec 8—'A warrt to sweare Mr Thomas Drue A Gentleman Wayter to his Mat^t extraordinary Dec. 8 1635' (M.S C. II. 376.)
 1638, Mar 26—'Thomas Drewe & Katherine Baldwin' mar. St J C.
 1653, Sept. 9—Possibly he was the Drew who collaborated with Davenport on *The Woman's Mistake*, entered S R. on this date.

DRINGTON, RICHARD (see ERRINGTON, RICHARD).

DUKE, JOHN. A member of Queen Anne's company who is sometimes said to have acted after the death of Shakespeare because he is named in Norwich accounts of 1616 and 1617

(Murray, ii. 340, 343) Most of the names in both these accounts have simply been copied from licences of 1609 and 1612, they are not evidence of the presence of the actors named. Thomas Greene, who appears in both records, died in 1612. Duke's death is probably recorded in the burial registers of St. James's Clerkenwell, the parish of his company's theatre, 31 May 1613, 'John Duke, householder' (St. J.C.).

DULANDT (DOWLAND?), ROBERT.

1623, Aug 30—As one of the musicians of the Duke of Wolgast, he petitioned with Richard Jones and Johan Kostressen for permission to return to England (Meyer, *Shakespeare Jahrbuch*, xxxviii 209)

EARLE, JOHN.

1640, Apr 25—'John Earle' is last in a list of four 'Ticketts of Preueledge for the Princes Players hired men' (M.S.C. ii. 394-5)

EATON, WILLIAM Gilbert Reason appeared with a provincial Prince Charles's company from 1612 to 1625, but only once is Eaton found in the records with him, though he may have been one of the unknown members of the troupe for years. Reason disappears in 1625, and it is probable that Eaton transferred to Ellis Guest's company and is the William Eyton whose name was copied from that company's licence at Norwich in 1628.

1622, Dec 23—'Paid which was given to Gilbert Reason and Mr William Eaton players to the Prince his high' at Coventry (Murray, ii. 249)

1628, June 7—'W^m Eyton' was fourth in a list of thirteen in a licence of this date under the hand of Sir Henry Herbert, shown at Norwich 2 July 1628. Ellis Guest was leader of the company, which is not named. (Ibid., p. 353.)

ECCLESTON (EGLESTONE), WILLIAM Eccleston was in the King's company in 1610 and 1611 when he had parts in Jonson's *Alchemist* and *Catiline*, but several documents of 1611 and 1613 show that he transferred to Lady Elizabeth's company. He was back in the King's company in time to have a part in *Bonduca*, and Mr Baldwin thinks that he succeeded to the share of Alexander Cooke between March 1613 and March 1614 (*Organization and Personnel*, p. 50). Thereafter he appeared in numerous lists of the company, including the cast for *The Spanish Curate*, which was licensed for performance 24 October 1622. After this date he appears only in the list in the Shakespeare folio and in Nicholas Tooley's will, neither of which is any evidence that he was acting when the record was made. Mr. Baldwin concludes, with reason, that he must have left the company in the spring of 1623, probably on quarter day (ibid., p. 58).

From his analysis of the plays and actors of the King's company, Mr. Baldwin concludes that Eccleston's 'line' was that of 'the

sprightly, sometimes petulant, young man, given to the foibles of youth, such as singing and seeking excitement in sword play or in love. A typical manifestation of this sprightly youth is the singing, roistering, usually young soldier, who is an expert swordsman', and he assigns him such roles as Junius in *Bonduca*, Peter in *The Chances*, Duarte in *The Custom of the Country*, Ptolemy in *The False One*, and Raymond in *The Sea Voyage*. Ecclestan also played, according to Mr. Baldwin, a number of female roles in Shakespeare's plays when he was an apprentice, but since there is no evidence that he was an apprentice with the King's company, these are scarcely worth noting.

Mr. Baldwin also argues ingeniously, though not plausibly, that 'as a merry old gentleman of some seventy-five years, and in touch with his old fellows' Ecclestan made out the actor lists for the second folio of 1679 (*Organization and Personnel*, pp. 391-3). The picture delights the imagination, but there is little to recommend it to the reason.

1616—'William Eglestone' was sixth in King's cast for *The Mad Lover* (1679 folio B M.)

1618, Nov. 16—'William Eglestone' was eighth in King's cast for *The Loyal Subject*. (Ibid.)

1619, Mar. 27—'William Ecclestone' was tenth in a licence for the King's company. (M S C. 1 280-2.)

1619, May 19—'William Ecclestan' was ninth in a livery allowance for the King's men. (Hist. MSS. Com., Report IV, Part I, p. 299.)

1619?—'William Eglestone' was sixth in King's cast for *The Humorous Lieutenant*. (1679 folio B M.)

1619?—'William Eglestone' was second in King's cast for *The Laws of Candy*. (Ibid.)

c. 1619-20—'William Eglestone' was sixth in King's cast for *The Custom of the Country*. (Ibid.)

1619-21—'Will Egleston' was sixth in King's cast for *Women Pleased*. (Ibid.)

1619-21—'William Eglestone' was third in King's cast for *The Island Princess*. (Ibid.)

1619-22—'William Egleston' was sixth in King's cast for *The Little French Lawyer*. (Ibid.)

1621, Apr. 7—His name was ninth in the livery allowance list for the King's men. (Hist. MSS. Com., Report IV, Part I, p. 299.)

1622, June 22—'William Eglestone' was second in King's cast for *The Sea Voyage*. (1679 folio B M.)

1622—'William Eglestone' was fourth in King's cast for *The Spanish Curate*. (Ibid.)

1623—'William Ecclestone' was twentieth in the list of King's men in the Shakespeare Folio.

1623, June 3—Nicholas Tooley in his will said, 'I doe release and forgue vnto John Vnderwood and William Ecclestone all such sommes of monie as they doe severallie owe vnto mee'. (See Appendix, p. 650.)

1652—Conceivably he was the W. E. who wrote verses to *The Wild*

Goose Chase, published for the benefit of Lowin and Taylor (See John Lowin)

EDMONDS (EDMANS), JOHN. 'John Edmans' and Robert Gough were left the wearing apparel and arms of Thomas Pope by his will of 1603, a bequest which suggests that they were his apprentices in the Shakespearian company. Upon this slender suggestion, Mr. Baldwin has built up for Edmonds a career in the company from 1598 to 1609 and even assigned him the creation of the role of Cleopatra, among others; there is, however, no direct evidence that he ever acted in the Shakespearian company at all. He lived in the parish of St. Saviour's, as is indicated by the christening of his children, and he acquired a half-share in the Globe through marriage with Mary Clarke, a fellow legatee in the will of Thomas Pope, but the only company in whose records he is found is Queen Anne's. There is only a possibility that he is the Edmonds who dined several times with Alleyn and the actors.

Though a John Edmonds was buried at St. Saviour's 20 September 1634, he is not called player in that record, and the fact that there was a labourer, a sailor, a basket-maker, and a brewer's servant of the same name in the parish makes identification impossible.

1618, Apr.—A 'Letter of Assistance from the Council for Martin Slatier, John Edmondnes, and Nath. Clay, to act interludes and stage plays in Bristol or any city, &c , under the power of the patent to John Daniel' was shown at Exeter in June 1618. (C.S.P., Dom., 1611-18, p. 549.)

1618, June 30—'Mr Edmonds dind w^t me' (Alleyn's Diary, Young, ii. 93)

1618, Sept. 18—'Dinner att ye marmayd in bred street w^t m^r Edmonds m^r bromfeild Tho. Allen & 5 of ye fortune company'. (Ibid., p. 104.)

1619, >May 13—'Iohn Edmondnes' was fourteenth in the list of Queen Anne's men who received 'iii yards' of black cloth for Queen Anne's funeral procession. (M.S.C. ii. 325.)

1621, Aug. 12—'Mr Edmonds' Charles Massey & on other off y^e compa[n]y dynd Here.' (Alleyn's Diary, Young, ii. 216.)

EGLESTONE, WILLIAM (see ECCLESTON, WILLIAM).

ELLIS (see GUEST, ELLIS; BEDOWE, ELLIS; WORTH, ELLIS).

ERRINGTON, RICHARD. Errington was an ex-pewterer who became a leader of provincial acting companies. He first appears as a leader of a provincial King's company, but before 1631 (Murray, i. 272-3, suggests that it was in November 1629) he had joined the company of Ellis Guest, a company which is called Queen Henrietta's a year or so later (Murray, ii. 104, 354). By 1636 Errington had joined Daniel's King's Revels company. It is

significant that Errington always appears as a leader in the companies with which he is found.

1622-3—Payment was made at Norwich to 'Mr Irington & other of his Mat^s Company of Players'. (Murray, ii 371)

1627, Nov. 22—He made a deposition at Ludlow in connexion with a drunken riot outside the house in which his company was acting 'Richard Errington, of the City of London, pewterer, aged 1^{te} yeares or thereaboute . . . beinge one of the Company of his Majesties players who then were actinge in the said howse, & this deponent takeinge money att the doore . . .' (Murray, ii. 326)

1631, July 18—At Reading 'Ellys Guest, Richard Errington and their company' showed their licence of 15 July 1631 from the Master of the Revels for six months (Ibid., pp 386-7)

1635, Apr 22—'Richard Drington & William Daniel players of the Revels' were given a fee at Coventry. (Ibid , p. 252)

ESTOTVILLE, GEORGE (*see* STUTVILLE, GEORGE).

EVANS, GOULDWAIS. He may have had nothing to do with the theatre, but so many of the musicians who lived in theatrical districts like Clerkenwell and Southwark did that it seems worth while to record such facts about them as appear.

1625, Oct. 23—'Gouldwais Evans & Eliz. Richardson' mar St. J.C.

1626/7, Feb 4—'Joseph s of Gouldwais Evans & Eliz. vx' chris. St. J.C.

1629, Aug. 13—'William s of Gouldwais Evans a musitoan' chris. St. S.S.

1631, Dec 25—'Judith d. of Gouldwais Evans' chris St. J.C.

1635, Aug. 2—'Andrewes s of Gouldwayes Evans' chris. St. J.C

EYDWARTT, JOHANN. He may have been a German rather than an English actor.

1627, Apr. 1—May 6—in the list of 'English Comedians' (Robert Reynolds's company) who were lodged at private houses in Torgan during the marriage celebrations of Princess Sophia and the Landgrave of Hesse-Darmstadt was 'Johann Eydtwartt'. (Cohn, *Sh. in Ger* , p. xcvi)

EYTON, WILLIAM (*see* EATON, WILLIAM).

FARNABY, RICHARD. Probably the son of the composer Giles Farnaby, Richard himself was a composer, several of whose compositions are to be found in the 'Fitzwilliam Virginal Book' (Fellowes, *English Madrigal Composers*, p. 233) He was in Germany in 1624 (Meyer, *Shakespeare Jahrbuch*, xxxviii. 209).

FAULKNER, THOMAS. I cannot tell what was meant by 'an inhabitant at the Fortune Playehouse'. The phrase suggests a caretaker at the theatre, but it might mean an actor, or, conceivably, a spectator.

1626, May 16—Recognizances were taken for the appearance of James Carver and Thomas Alderson, charged with rioting at the Fortune

and '...beatinge and assaultinge of Thomas Faulkener an inhabitant at the Fortune Playehouse'. (*Middx Co Rec.* iii 161-2.)
 1646, May 12—Recognizances were taken 'For the appearance of Thomas Faulkner . . . to answer for "assaulting and pumping of Margarett Emmerson upon the" same "false report"'. (*Ibid.*, p. 181.)

FENN, EZEKIEL. It seems highly probable that Fenn was the boy born in the parish of St. Martin's in the Fields in 1620, for the name is unusual, and the date fits well with his career. Thus he was eleven when he played Sophonisba, the leading female role in *Hannibal and Scipio*, and not more than nineteen when he took his first man's part. He must have been a fairly experienced boy actor by 1635, since in that year he was cast for the important role of Sophonisba and the even more important one of Winifred. When Queen Henrietta's company was broken, Fenn stayed on with Beeston at the Cockpit and was probably a person of some authority, since he was one of those called by the Privy Council in May 1637. If the prologue which Glapthorne wrote was really delivered in the theatre, it indicates that Fenn must have had quite a following to make it profitable for the company so to call him to the attention of the audience.

1620, Apr 9—'Ezekiell Fenne fs Mauriti et Lucie' chris. St M F.
 1635—'Sophonisba By Ezekiel Fenn' in Nabbe's *Hannibal and Scipio* presented by Queen Henrietta's company 'at their Private house in Drury Lane'. (1637 4° B M)
 c. 1635?—The quarto of *The Witch of Edmonton* has an Epilogue, spoken by Winifred, the heroine, and signed 'Phen', which evidently belongs to a revival of the play by Queen Henrietta's men about 1635. (See above, pp 251-2)
 1637, May 12—'Ezech' Fenn' was called before the Privy Council with William and Christopher Beeston, Theophilus Bird, and Michael Moone, and plays at the Cockpit were ordered stopped until further orders. (*M.S.C.* i 392.)
 1639—The 1639 quarto of Henry Glapthorne's *Poems* contains the following:

For *Ezekial Fen* at his first Acting
 a Mans Part

PROLOGVE.

Suppose a Merchant when he lanches forth
 An untry'd Vessel, doubtfull of its worth,
 Dare not adventure on that infant Peece
 The glorious fetching of a golden Fleece
 From the remot'st Indies. 'Tis so with mee,
 Whose Innocence and timerous Modestie
 Does blush at my own shadow, prone to feare
 Each Wave a Billow that arises here;
 The Company's my Merchant, nor dare they
 Expose my weak frame on so rough a Sea,

'Lesse you (their skilful Pilots) please to stear
 By mild direction of your Eye and Ear
 Their new rigg'd Bark This is their hopes and mine
 Promise my selfe, if you like North-stars shine,
 I like a daring, and adventrous Man,
 Seeking new paths i'th' angry Ocean,
 In threatening Tempests, when the surges rise,
 And give salt kisses to the neighb'ring Skies,
 When blustering *Boreas* with impetuous breath
 Gives the spread Sails a wound to let in Death,
 Cracks the tall Mast, forcing the Ship (though loth)
 On its carv'd Prow to wear a Crown of froth,
 Will face all perils boldly, to attain
 Harbour in safety; then set forth againe

1639, Aug. 10—'Ezechiel Fenne' was eighth in the list of the young company of Cockpit Players for tickets of privilege (M.S.C., 11 390-1)

FERRET, JAMES.

1634/5, Mar. 10—His name is in the long list of players recorded at Norwich (Some of the players belonged to the King's Revels, though the records do not give the name of the company, probably two companies are listed together here See above, pp. 286 and 288-9)

FERRIS, DEAVID (?).

1629, Nov. 10—'Deavid[?] Ferris' was fourth in the list of players named in the licence granted to William Perry and Richard Weeks, 'all of the Red Bull company', which was shown at Reading 30 November 1629. (Murray, ii 386)

FIELD, HENRY.

1634/5, Mar. 10—His name is in the long list of players copied at Norwich. Some of the players belonged to the King's Revels, though the records do not give the name of the company; probably two companies are concerned (Ibid., p. 356; and see above, pp. 286 and 288-9.)

FIELD, NATHAN. Nathan Field was the son of the Puritan preacher and writer John Field and the brother of Theophilus, Bishop of Llandaff, and of Nathaniel, the printer, with whom he has been often confused, even some of his contemporaries giving him his brother's name. Nathan's career has been most fully discussed by Miss Roberta Brinkley in her book *Nathan Field, the Actor-Playwright*, 1928.

The actor, whose picture in the gallery at Dulwich College displays a dark and dashing young man (reproduced in Chambers, *Shakespeare*, i. 82), was born in 1587. He was introduced to the stage at the age of about twelve or thirteen, when he was seized by James Robinson and impressed as one of the Children of the Chapel. He appeared several times as an actor in the Queen's

Revels, and probably became a protégé of Ben Jonson in this time. When the Lady Elizabeth's company was formed, Field became the leader and thereafter appeared several times in negotiations with Henslowe for the company and in casts of the company's plays. He had become a very well-known actor before he left the Lady Elizabeth's company, probably in 1616, Mr. Baldwin thinks to succeed to Shakespeare's share as a patented member of the King's company (*Organization and Personnel*, p. 51).

Field was evidently prominent in the King's company until his death, which occurred before August 1620, when his sister was granted letters of administration, and probably, though not certainly, after May 1619, when his name appeared in the livery list for the company.

Mr. Baldwin (*ibid.*, pp. 204-5) thinks that Field regularly played the young lover roles in dual leads with Burbage—such parts as Euphanes in *The Queen of Corinth*, Miranda in *The Knight of Malta*, Polydore in *The Mad Lover*, Thierry in *Thierry and Theodoret*, and Young Archas in *The Loyal Subject*. He is known to have played Bussy, probably in a King's revival of the play. Such roles are quite compatible with his contemporary reputation as a ladies' man.

Field's unaided work as a dramatist was done before he came to the King's company, *A Woman Is a Weathercock* for the Queen's Revels and *Amends for Ladies* for Lady Elizabeth's. His acknowledged collaborations, *The Fatal Dowry* and *The Jeweller of Amsterdam*, were written after he transferred to King James's company and were probably both written for that company. There has been much disagreement about his attributed collaborations, but Miss Brinkley, who has studied his work most fully, limits them to *Four Plays in One*, *The Queen of Corinth*, *The Knight of Malta*, and *The Honest Man's Fortune*, the first and last probably written for Lady Elizabeth's and *The Queen of Corinth* and *The Knight of Malta* for the King's men.

1616—No. 3 in King's cast for *The Mad Lover* (1679 folio B.M.)

1616—'Field, the Player, to —— Sutton, Preacher at St Mary Overy's Remonstrates against his condemnations from the pulpit of all players. Though, like other trades, that of actors has many corruptions, it is not condemned in Scripture, and, being patronized by the King, it is disloyal to preach against it.' (*C S P, Dom*, 1611-18, p. 419; reprinted Halliwell-Phillipps, *Illustrations*, pp. 115-17)

1616-17—No. 5 in King's cast for *The Queen of Corinth* (1679 folio B.M.)

1616-18—No. 2 in King's cast for *The Knight of Malta*. (*Ibid.*)

1618, Nov. 16—No. 5 in King's cast for *The Loyal Subject*. (*Ibid.*)

1617-19—He became the owner of one-eighth of the actor's moiety of the Globe, or one-sixteenth of the entire property (Wallace, *Sh. and Lond. Assoc.*, p. 63, and Adams, 'Housekeepers of the Globe', *Mod. Phil.* xvii. 6.)

1618—He published *Amends for Ladies*, which had been acted before 1611.

1619—Ben Jonson told Drummond that 'Nid field was his Schollar, & he had read to him the Satyres of Horace & some Epigrames of Martiall'. (*Ben Jonson*, 1. 137)

1619, Mar. 27—He was seventh in the patent list of the King's company. (*M S C. i* 280-2)

1619, May 24—'The Bishop of Llandaff shall be advanced higher, to be Bishop of Chichester, Chichester to Norwich, and Dr Field (Field, the player's brother), shall succeed Llandaff.' (Rev. Thomas Lorkin to Sir Thomas Puckering, London, 24 May 1619 Birch, *James I*, ii. 167.)

1619, May 19—He was fourth in the livery allowance list for the King's men. (*Hist. MSS Com.*, Report IV, Part I, p 299)

1619, June 5—Sir William Trumbull wrote from Brussels to Lord Hay that he was told that the Earl of Argyll was privy to the payment of £15 or £16 for the nursing of a child 'which the world sayes is daughter to my lady (Argyll) and N(at) Feild the Player'. (*Athenaeum* (1882), 1. 103.) Sir Edmund Chambers says that more than one MS. commonplace book contains an epigram with some such heading as *On Nathaniell Feild suspected for too much familiarity with his M^r Lady May*. (Chambers, *E.S. ii*. 317)

1620, Aug. 2—Letters of administration, in which he was called a bachelor, of St Giles in the Fields, were granted his sister. (See Brinkley, p 153.)

1620-7—The children of Nathaniel Field which Collier, *Mem. Act* and Bod., shows at St. Anne's Blackfriars in these years seem to be those of the actor's brother Nathaniel, the printer. (See Brinkley.)

1623—'Nathan Field' was No. 17 in the actor list in the Shakespeare Folio.

1629—There is an unimportant jest (No. 30) on him in John Taylor's *Wit and Mirth*, reprinted in Hazlitt's *Old English Jest Books*, vol. iii

1632—*The Fatal Dowry*, by P. M. & N. F., was published

1634, Apr. 7—The prologue to the King's revival of *Bussy D'Ambois* of this date refers to him as Bussy. 'Field is gone, Whose Action first did give it name.' (1641 4^o B.M.) He may have been the first Bussy for the King's company, he can scarcely have created the role.

>1642—Wright says, 'Some of these Chappel Boys, when they grew Men, became Actors at the Black-friars; such were *Nathan Feild*, and *John Underwood*'. (*Hist. Hist.*, 16)

1664—Flecknoe in his 'Short Discourse on the English Stage' (published in *Love's Kingdom*) says, 'In this time were Poets and Actors in their greatest flourish, Johnson, Sh^r ^bpear, with Beaumont and Fletcher, their Poets, and Field and Burbadge their Actors.' (Hazlitt, *Drama and Stage*, p. 277, reprinted p. 279)

1670—In his *Epigrams of All Sorts* (1670) Richard Flecknoe includes a complaint on the mutilation of one of his plays, which concludes:

May, never Poet write for them agen
 But they be forc'd to Act old Plays like those
 For want of new, are forc'd to wear old Cloathes;
 And come o' th' Stage all tattered and poor,
 In old cast sutes, which Field and Burbadge wear.

FINTRYE, ROBERT. Though there are no records of his activity after Shakespeare's death, Fintrye is listed here because he may well have acted in the later period and because no information about him is to be found in any of the modern books on actors

1613, May 31—'Robert Fintrye' is listed as a boy in a patent for Lady Elizabeth's of this date copied at Coventry 28 March 1613. ('Stage Gleanings', p. 183.)

FISHER, JOHN.

1622, May 20—Alleyn granted 'John ffisher of London Barber Chirurgion' a lease of a half-share of the new Fortune. (*Hens. Paps.*, pp. 29, 112.)

FLORIDOR, JOSIAS. Floridor was the stage name of Josias de Soulars, the leader of the company of French players who came to London in February 1634/5 and acted at court, in the Cockpit in Drury Lane, and in M Le Febure's riding academy (see Adams, pp. 420-4). For his French career, see Frederick Hawkins, *Annals of the French Stage* (1884), i. 148 ff.

1635, May 5—'Josias D'Aunay, Hurfries de Lau, and others' were granted a warrant to act at a new house in Drury Lane (*Herbert*, p. 61. Mr Adams says that this Josias D'Aunay is either the real name of or an error for Josias Floridor, whose 'real name is supposed to have been Josias de Soulars. Perhaps we should insert a comma after "Josias"')

1635, May 10—The Lord Chamberlain issued a warrant for £30 'vnto Mons' Iosias Floridor for him selfe & the rest of the ffrench Players for three playes Acted by them at y^e Cockpitt'. (*M S C.* ii 376.)

1635/6, Jan 8—The Lord Chamberlain issued a warrant for £10 'vnto Iosias Floridor for him selfe & the rest of the ffrench Players for A Tragedy by them Acted before his Mat^e in December last'. (*Ibid.*, p. 378.)

FOSTER, ALEXANDER. Foster appears as a Lady Elizabeth's man in 1611 and 1612; the payment to him in 1616 was probably for plays presented when the Lady Elizabeth's men and Prince Charles's were acting together (see p. 198), for he never appears as a member of Prince Charles's company. There is no indication that Foster was anything but a provincial actor from 1616, when the Lady Elizabeth's company was reduced to a provincial status, until 1628, when the new licence was issued. It should be noted that Foster's name appears a number of times in provincial records when it has simply been copied from the licence which the leader of the company brought; there is no evidence to show that he was present.

It is probable that the items from the State Papers and *Hist.*

MSS. *Com.* refer to another Alexander Foster who was page of the bedchamber, the petitions from the L.C. warrant books perhaps refer to the same man. One cannot, however, be certain about this.

1616, Apr. 29—Foster was paid for four plays at Court as 'one of the Princes highnes Players'. (Chambers, *E.S.* iv 183)

1617/18, Mar. 20—On 23 May 1618 John Townsend presented at Norwich a licence of this date permitting 'Alexander' ffoster John Townsend Joseph Moore & fir Wamus servants to the Lady Elizabeth' to play. (Murray, ii 344-5)

1619, July 18—Alexander Foster, page of the bedchamber, was granted the office of Bailiff in Wales (*C S P., Dom.*, 1619-23, p 64)

1619, Dec. 13—The same man was given the reversion of the Clerk of the Bills. (*Ibid.*, p. 103)

1620/1, Jan. 28—Another reference to Foster's grant of the office of Bailiff (*Ibid.*, p. 216.)

1621/2, Mar. 13—The L.C. Warrant Books contain a bill for 'John Townsend Alexander Foster & Joseph Moore the Lady Elizabeths graces her players'. (Murray, ii 193.)

1621/2, Mar. 20—A later stage of the above bill was copied into the Mayor's Court Book at Norwich on 10 May 1623 (Murray, ii. 346-7.)

1624, June 2—Alexander Foster was made lessee of the profits of the Court of Soham in Cambridgeshire. (*Hist. MSS. Com.*, Report XII, App. i, p. 164.)

1628, June 30—'Alexander Foster' was second in a list of 'Queene of Bohemia's Players' named in a warrant for swearing them Grooms of the Chamber. (See pp. 188-9.)

1628, July 17—'Alexander Foster' is the third of three men named in a warrant for a new licence for the 'Queene of Bohemias Players' and mentioned as a leader of the old Lady Elizabeth's company. (*M S C.* ii. 347-8)

1628, Dec. 9—One of four leaders named in a docquet for a new licence for Lady Elizabeth's (*C S.P., Dom.*, 1628-9, p. 406)

1629, Dec. 20—'A petition of Captaine Alexander Moore against Robert Moore Alexander Foster & William Rogers.' (L.C. Warrant Book 5/183, p. 64, P.R.O.)

1629, Dec. 24—'At this daye Joseph Moore, Alexander Foster, Robert Guilman and John Townesend, sworne servantes to his Majestie, with the rest of their Company', were paid 20s. to 'forbeare their playeing' at Reading (Murray, ii 386)

1629/30, Feb. 6—'A petition of William Steuens against Iohn Lilly & Alexander Foster, debt 18*l.*' The Lord Chamberlain gave Lilly and Foster one month of grace. (L.C. Warrant Book 5/183, p. 69, P.R.O.)

1630, Nov. 30—'A petition of Peter Hayward against Alexander Foster.' (*Ibid.*, p. 91)

1643, Sept. 9—'To Alex. foster & 3 more his Ma: good & Loyall Soul-dyers for this relieve' (MS. Diary of Sir Humphrey Mildmay, B M. MS. Harl. 454, fo. 146.)

FOUCH, RICHARD.

1631, Dec.—‘*Margery her maid* Richard Fouch’ in the cast of *Holland's Leaguer*, acted by Prince Charles's men at the Salisbury Court theatre this month (Herbert, p. 45, 1632 4° B.M.)

FOWLER, RICHARD. Fowler seems to have been a rather important player at the Fortune from the time of the reorganization of the Palsgrave's men in 1618 until the closing of the theatres. He was apparently a member of the little known King and Queen of Bohemia's company at that theatre and later of Prince Charles's (II). The obscurity of these companies at the Fortune in the reign of Charles I is reflected in the paucity of our information about their chief players.

The definite statement in *Knavery in All Trades* about Fowler's roles is in complete accord with Gayton's allusion. The Fortune had a reputation for noisy plays, and Fowler must have been instrumental in maintaining it. The *Rebellion* allusion suggests the same type or part as the other two, indeed, it is not impossible that the tailor means to remind the audience of Fowler in the role of old Jeronimo.

Fowler's part in *Holland's Leaguer* is not that of a conqueror, but then not even the Fortune could produce heroic plays exclusively.

1618, Sept 16—‘Jane daughter of Richard fowler gentleman’ chris. St. G.C.

1618, Oct 31—He was tenth of the Palsgrave's men to sign the lease of the Fortune from Edward Alleyn. (See above, pp 138-9)

1620/1, Feb 17—‘Richard sonne of Richard fowler Player’ chris. St. G.C. He was buried 8 August 1625.

1622—Herbert names him as one of the nine leading members of the Palsgrave's company. (Herbert, p. 63)

1622/3, Feb. 26—‘Addam sonne of Richard fowler Player’ chris. St. G.C. ‘Adam sonne of Richard fowler’ bur. 2 July 1623.

1623, May 21—‘Richard fowler in Redcrosse Streete’, 5s., in Markham's suit. (See Appendix, p. 682)

1624, Apr 30—With five other players he signed a bond with Richard Gunnell to continue to play together as the Palsgrave's company at the Fortune. (See pp. 148-9)

1624, Dec. 15—‘Thomas sonne of Richard fowler Player’ chris. St. G.C., bur. 20 June 1634.

1627, Apr 4—‘Richard Fowler and Elizabeth Freeman, by banes’ mar. St B.B.

1627, May 23—Thomas Saul petitioned the Lord Chamberlain against Fowler, Gunnell, Price, and Cartwright for a £50 debt. (M.S.C. ii. 401.)

1631, Dec.—‘*Snarle, friend to Philautus.* Richard Fowler’ in the cast of *Holland's Leaguer*, acted by Prince Charles's (II) at Salisbury Court this month. (Herbert, p. 45; 1632 4° B.M.)

1631, Oct 18—John Atkins petitioned the Lord Chamberlain against Gunnell, Cartwright, Matthew Smith, and Fowler. (M.S.C. ii. 406.)

1631, Nov. 28—Atkins's petition was repeated; this time the four men were called 'ye Queene of Bohemias Players'. Atkins was given permission to sue after one month. (*M.S.C* ii. 406)

1632, May 10-15—'Richard Fowler' was fourth in a list of eleven men named in a 'warraunt to sweare these seuerall persons following groomes of the Chamber in ordinary wthout feie to attend the Prince his Highnes in ye quality of players'. (*Ibid*, p. 358)

1639/40, Feb. 13—In the Acts of the Court of High Commission, vol. *ccccxxxiv*, fol. 105, listed in *C.S.P., Dom.*, 1640, p. 396, is 'Richard Fowler . . . a commission decreed'

1639—In Act v, scene 2, of Rawlins's play, *The Rebellion* (S R 20 November 1639), acted by the King's Revels, four tailors prepare to perform a play. After several punning allusions to the players, they decide to act *The Spanish Tragedy*.

2 Tay. Who shall act *Ieronimo*?

3 Tay. That will I

Marke if I doe not gape wider than the widest

Mouth'd Fowler of them all, hang me

'Who calls *Jeronimo* from his naked bed haugh!

Now for the passionate part—

'Alas it is my sonne *Horatio* (1640 4^o HN.)

1643, Sept. 11—'Richard fowler Stage Player' bur St G C.

1654—Gayton tells of a Shrove Tuesday riot in the theatre when the players performed several pieces at the demand of the audience, but the spectators threw apples, stones, nuts, tiles, and oranges none the less: 'It was not then the most mimicknor nor fighting man, *Fowler*, nor *Andrew Cane* could pacifie, Prologues nor Epilogues would prevaile.' (See Appendix, p 691.)

1664—In the third act of *Knavery in All Trades* (1664 4^o HN), several gentlemen are in a coffee-house talking of the theatre before the wars:

fourth. But did you know *Mat Smith*, *Eli's Worth*, and *Fowler* at the Fortune?

fifth Yes, and I will tell you by a good token; *Fowler* you know was appointed for the Conquering parts, and it being given out he was to play the Part of a great Captain and mighty Warriour, drew much Company; the Play began, and ended with his Valour, but at the end of the Fourth Act he laid so heavily about him, that some Mutes who stood for Souldiers, fell down as they were dead e're he had toucht their trembling Targets, so he branisht his Sword and made his *Exit*, ne're minding to bring off his dead men; which they perceiving, crauld into the Tyreing house, at which, *Fowler* grew angry and told 'em, Dogs you should have lame there till you had been fetcht off, and so they crauld out again, which gave the People such an occasion of Laughter, they cry'd that again, that again, that again.

GARRET, JOHN (*see above*, p. 171, n. b.).

GASCOIGNE [GASCOINE, GASCOYNE], WILLIAM. One of the many minor functionaries at the Globe and Blackfriars.

1624, Dec. 27—'William Gascoyne' was the last named in a list of

twenty-one men exempted from arrest by Herbert in their capacity as 'Musitions and other necessary attendantes' of the King's company. (*Herbert*, p. 74)

1631, May 6 (lic)—'Gascoine & Hubert' open the trap door for Antiochus in King's production of *Believe as You List*, iv 1 (Sisson, *B.A.Y.L.*, p. 60)

1640, June 29—'Jane Gascoigne' bur St G F

1641, July 16—'Alice Daughter of Wilham & Alice Gascoigne' chris. St. G.F. 'Alice Daughter of William Gascoigne' bur. 23 July 1642.

GELLIUS, GEDEON. It seems probable that an actor of this date would have had experience before the closing of the theatres

1650, Nov 10—'Gedeon Gellius [Giles?]' is one of four men mentioned in a letter from the Emperor Ferdinand III requesting safe conduct for a company of English comedians in Germany. (Cohn, *Sh in Ger*, p. c.)

GEORGE Though the play in which his name appears was probably written late in the sixteenth century, the prompter's notes may well be for a revival. Because of the uncertainty as to date and company it is impossible to identify George.

In the MS. of *Thomas of Woodstock, or Richard II* (B.M. Egerton 1994, fol. 172^b) is the stage direction, 'Enter a seruant'. Above it is written, 'George' (Greg, *Dram. Doc.*, p. 254)

GERDLER, ADAM Perhaps he was a popular amateur rather than a professional actor.

1635—'To Adam Gerdlar, whom my Lord sent for from York to act a part in "The Knight of the Burning Pestell" at Craven District. (Account Books of the Clifford Family.) (Murray, n. 255)

GIBBES, GEORGE. A ghost name from Mrs. Stope's misreading, followed by Nungezer, of George Giles in the licence for the Queen of Bohemia's men, 30 June 1628

GIBBORNE, THOMAS (*see GILBORNE, THOMAS*).

GIBBS (GIBES, GIBS), ANTHONY. His appearance in the prompter's notes in the MS. of *Two Noble Ladies* probably indicates that he was a hired man in the Revels company, though it is possible that his name was not entered for the performance designated on the title-page of the MS. Ellis Guest's company is a motley group, most of whose actors cannot be traced elsewhere.

1622-3?—In the prompter's notes in the MS. of *The Two Noble Ladies* (B.M. MS. Egerton 1994), whose title-page says it was acted at the Red Bull by the company of the Revels, Gibbs appears four times as a soldier. 'Anth' Gibbs' (fol. 227[4]^a), 'Tay Gib: Stage k' (fol. 233 [10]^a), 'Anth Gibbs' (fol. 235[12]^b), and 'Tay. Gibbs' (fol. 236[13]^b). (Greg, *Dram. Doc.*, pp. 276-7.)

1628, June 7—'Antony Gibbs' is the last of thirteen men named in a new licence of this date granted to Ellis Guest's unnamed company

by Sir Henry Herbert and presented at Norwich 2 July 1628.
(Murray, 11 353)

GIBBS, EDWARD. Crosfield's designation implies that he was of more value to the Revels company for his fencing exhibitions than for his histrionic ability, and the reminiscences of the gentleman in *Knavery in All Trades* suggest the same thing. By 1639 he belonged to Their Majesties' Young Company, and he may have been with them as early as 1636-7 when the company was formed. There is no assurance that the later entries refer to the actor-fencer, but he may have been involved in the Dreydon divorce.

1634, July 18—Kendall told Crosfield that among those at Salisbury Court was '3 Edward Gibbs a fencer'. (*Crosfield's Diary*, p. 72, see Appendix, p. 688)

1639, Aug. 10—'Edward Gibbs' was tenth in the list of the young company of Cockpit players for a ticket of privilege. (*M.S.C.* ii. 390-1)

1639/40, Jan. 30—In the Acts of the Court of High Commission, vol. cccccxxiv, fol. 68b, is the following 'Sir John Dreydon, Edward Gibbs, and Lady Bridget Kingsmill, widow . . . Commission was introduced upon the articles Publication decreed.' (*C.S.P., Dom.*, 1640, p. 385)

1639/40, Feb. 6—For the same three, a 'defence decreed by the first session of next term'. (*Ibid.*, p. 392)

1641, Dec. 7—'Edward sonne of Edward and Jone Gibbs' chris. St. G.F.

1641, Dec. 22—'Susan wife of Edward Gibbs' bur St J.C.

1641/2, Feb. 3—'Edward Gibbs and Jone ffletcher' mar. St. G.F.

1642/3, Jan. 19—'Mary Daughter of Edward Gibbs' bur. St. G.F.

1664—In the third act of Tatham's (?) *Knavery in All Trades*, several gentlemen have been discussing the theatre in the days before the wars, when one says, 'You talk of your Players, I am for the Fencers, there are none living now like old Bradshaw, old Batty, Chatterton, and Ned Gibbs'. (1664 4^o HN.)

GIBBS, ROBERT. The parish and the mention of Gunnell, manager of the Fortune, make it likely that both items concern one individual, possibly a hired man at the Fortune. The Robert Gibbs of St. Dionis Backchurch in 1638 (see *London, 1638*) seems too wealthy for an actor.

1622/3, Jan. 30—'Thomas Willington seruant to Richard Gunnell from the house of Robert Gibbs' bur St G.C.

1648, Nov. 16—'Ailce' [sic] wife of Rob: Gibbs player' bur. St. G.C.

GIBSON. Probably a hired man in Lady Elizabeth's company. It is possible that the direction on fol. 54^a of *The Captives* indicates that his name was Jack Gibson, but it is more likely that two men are intended, Jack and Gibson. Gibson may be the same as the H. Gibson of *Edmond Ironside*.

1624, Sept. 3—In the stage directions of the MS. of *The Captives* (acted at the Cockpit, probably by Lady Elizabeth's company) appears: 'Iack, Gibsen', apparently to set a chair (fol. 54^a); 'Gib:'

as one of several country fellows and ' [Gi]bs Cont: fellowes' (fol. 6^{rb}), and 'fact. Gibson' as a factor (fol. 69^a) (Greg, *Dram Doc.*, pp. 285-7.)

GIBSON, H. Of the four actors whose names appear in the stage directions of *Edmond Ironside*, Gibson is the only one not known to have been a Prince Charles's man about 1632. He was probably a hired man in that company; his role is of the type which would usually be assigned to a hired man.

c 1632—His name appears in the stage directions of the MS. of *Edmond Ironside* (Egerton 1994), evidently revived c. 1632. Gibson appears fol. 105^a, 'Ent Mess[e]nger H Gibson', fol. 105^b, 'H Gibbs'; fol. 107^a, 'Enter H Gibbs.', anticipating the entrance of a messenger. (See Greg, *Dram Doc.*, p. 259, and *Edmond Ironside*.)

GILBOURNE (GIBBORNE?), THOMAS.

1624, Apr. 21—Alleyn granted 'Thomas Gilbourne, citizen and cloth-worker of London', a lease of one share of the new Fortune. Dr. Greg says the name is 'Thomas Gibborne (or Gilbourne)'. (*Hens. Paps.*, pp. 30 n and 112.)

1642—He made his will as citizen and clothworker of London, but there is no mention of theatres or players. (P.C.C. 102 Campbell.)

GILBURNE, SAMUEL. In his will Augustine Phillips calls Gilburne his apprentice, but his name in the folio list is the only other evidence of a stage career. Sir Edmund Chambers suggests that Gilburne was apprenticed to Phillips as a musician and not as an actor (Chambers, *Shakespeare*, ii. 85-6). His ownership of a folio demonstrates his continued dramatic interest, but not his professional activity. It seems likely that he acted only as an apprentice and left the profession before he became old enough to get his name into records.

1623—'Samuel Gilburne' was fourteenth in the actor list in the *Shakespeare Folio*

< 1623—In his notes on the first folios in the Folger Library, Mr. Shane Leslie says, '12, Gilburne copy with signature of Samuel Gilburne, the Elizabethan actor'. (T.L.S., 20 September 1934) Professor J. Q. Adams writes me that the name 'Samuel Gilburne' is found on the page of the folio carrying the actors' list, that the volume carries no other name or scribbling, that Mr. Folger, Dr. Rosenbach, and various booksellers have presumed that the name was the actor's signature, but that no other evidence for identification is known.

GILES, GEORGE. This player's name has not been included in actor lists before because of Mrs. Stope's misreading of his name as Gibbes. (*Sh. Jahr.* xlvi. 94.)

1628, June 30—'George Giles' was eighth in a list of the 'Queene of Bohemias Players' sworn 'Groomes of his Mat[er] Chamber'. (M.S.C. ii. 347; see above, pp. 188-9.)

1629, Nov. 10—‘A petition of Edmund Turney agst. George Giles debt 19^l od money.’ (*M.S.C.* ii. 402.)
 1634, Nov. 7—‘A peticōn of Peter Ireland agst George Gyles debt 10^l od money’ (*Ibid.*, p. 411.)

GILES, GIDEON (*see GELLIUS, GEDEON*).

GILMAN (GUILMAN, GYLMAN), ROBERT. One of the leaders of the new Lady Elizabeth's company of 1628 (see above, pp. 188–91). It is rather odd that he appears neither before nor after this time.

1628, June 30—‘Robert Gyelman’ is third in a list of ‘Queene of Bohemias Players’ sworn ‘Groomes of his Ma^{tes} Chamber’. (*M.S.C.* ii. 347, see above, pp. 188–9.)

1628, July 17—‘Robert Gilman’ is named second as a leader of the ‘Queene of Bohemias Players’ in a warrant for a new licence, but he is not mentioned as one of the old Lady Elizabeth's company. (*Ibid.*, and see above, p. 189.)

1628, Dec. 9—‘Robert Guilman’ is mentioned with Moore, Foster, and Townsend as leaders of Lady Elizabeth's in the docquet for a licence. (*C.S.P., Dom.*, 1628–9, p. 406.)

1629, Dec. 24—‘Robert Guilman’ and three others, ‘sworne servantes to his Majestie’, appeared at Reading with their company and a licence of 15 December 1628. (Murray, ii. 386.)

GOAD (GOADE, GODE, GOOD), CHRISTOPHER. Goad was evidently known as an actor to his contemporaries for several years before he first appears as a Queen Henrietta's man in the cast of *The Fair Maid of the West*. All his roles in the casts of Queen Henrietta's plays are small, but he was probably of more importance in the King's Revels company, for his role in *Messalina* is a prominent one.

Mr. Adams (Adams, p. 374) and others have said that Goad was one of the original members of the King's Revels company in 1629, but we have no information whatever about the original membership of this company and good reason to think that Goad was still a Queen Henrietta's man in 1630.

The actor has been confused with the ‘*Christ. Goad Bac. Art. & Coll. Regal Soc.*’ who signed verses in *Lacrymae Cantabrigiensis* (1619). This Christopher Goad was the son of Roger Goad, Provost of King's, Cambridge, and himself a popular lecturer when he was ‘deposed from above’ in 1638 (Smith, *Sir Henry Wotton*, ii. 394). Goad the player has also been suggested as the author of the verses signed C. G. which are prefixed to the 1640 quarto of Rawlins's *Rebellion*, acted by the King's Revels. Because of Goad's association with the company, this suggestion is not absurd, but the initials are too common to allow any certainty. A C. G. also wrote verses for Tatham's *Fancies' Theatre*, Brome's *Sparagus Garden*, and Nabbes's *Unfortunate Mother*, all published in the same year; in the last he consoled Nabbes for the failure of his play with a reminder of the failure of a play of Jonson's.

Since the player was surely the man recorded in the registers of St. Giles' Cripplegate, I think the Christopher Goad of Clerkenwell was another man, though it is possible that they are the same.

?—Possibly his name is intended in the 'G[]ad' of the prompter's note, probably made for a revival, in the MS of *Thomas of Woodstock, or Richard II* (B M Egerton 1994, fol 162^a). The actor had the part of the 'Mayre'. See Richard and Henry Gradwell (Greg, *Dram. Doc.*, p. 253.)

1623, May 13—'Daughter of Christopher Good Player' bur. St. G.C.
1626, Aug 20—'Michael son of Xpofer Goade Player' chris. St. G.C.

1628, July 31—'Eliz: Dau' of Christopher Goad, gent' bur. St. G.C.
1629, July 23—'Constance d. of Xpofer Gode & Ruth vx.' chris. St.

J.C.

c 1630—'Mr Forset, a Gentleman, by Christoph. Goad' and 'A Spanish Cap. by C. Goad' in the cast of Queen Henrietta's men prefixed to the 1631 4^o of Heywood's *Fair Maid of the West*, Part I, in the cast for Part II he appears as 'The D. of Farara By Christoph. Goad' (1631 4^o B.M.)

1631, Oct. 19—'Xpofer s. of Xpofer Goade' chris St. J.C., bur. 2
January 1631/2.

1632, Nov. 28—'John s. of Xpofer Goade' chris. St. J.C., bur. 18
January 1632/3

>1634—'Oxford, M [Mr.] Goat' in the cast for Davenport's *King John and Matilda*, given by Queen Henrietta's men at the Cockpit. (1655 4^o B.M.)

1634, July 18—Kendall told Crosfield that among the players at Salisbury Court was '5 Christofer Goad' (Crosfield's *Diary*, p. 72, see Appendix, p. 688)

c 1634?—'Silius, chiefe Favorite to the Empresse—Christopher Goad' in the King's Revels cast for Richards's *Messalina*. (1640 ed. B.M.)

1634/5, Mar 10—'XXofer Goade' is in the long list of players recorded at Norwich. Some of them seem to be King's Revels men, though the records do not give the name of the company, which probably was an amalgamation. (Murray, II. 356, see above, pp 286 and 288-9)

1636, Oct. 3—'Ruth dau. of Xpofer Goade Player' chris. St. G.C.

1639, Apr. 28—'Timothy sonne of Christopher Goad Player' chris St. G.C.

1640, Sept. 16—'Symon sonne of Xpofer Goad Player' bur. St. G.C.

1640, Sept 23—'Eliza daug^r of Xpofer Goad Player' chris. St. G.C.

1641/2, Jan. 16—'Marye d' of Christopher Gode' bur. St. J.C.

GODWIN, RICHARD.

1631, Dec.—'Faustina, sister to Philautus. Richard Godwin', in the cast of *Holland's Leaguer*, acted by Prince Charles's (II) at Salisbury Court. (Herbert, p. 45, and 1632 quarto B.M.)

1639, Nov. 10—'Richard Godwyn' bur. St. G.F.

GOFFE (see GOUGH).

GOLDING. Evidently the passage refers to an actor at the

Fortune as 'forty pound golding'. It may be that 'golding' is a punning allusion to his name; if so, I cannot tell who he was.

1639—In Act v, Sc. 2 of Rawlins's *Rebellion* (S R 20 Nov 1639), four tailors preparing to act a play indulge in the following punning dialogue

Old Now for the credit of the Taylers.

3 Tay Nay, Master and we doe not act as they say,
With any Players in the Globe of the World,
Let us be baited like a Bull for a company of
Strutting Coxecombes. nay we can act I can tell you.

1 Tay. Well play, we are to play a play.

3 Tay Play a play a play, ha, ha, ha, O egredious nonsensicall wigeon, thou shame to our crosse-legg'd corporation, thou fellow of a sound, play a play, why forty pound golding of the beggers *Theater* speakes better, yet has a marke for the sage audience to exercise their dexterity, in throwing of rotten apples whilst my stout Actor pockets, and then eates up the injury. play a play, it makes my worship laugh yfaith'. (1640 4° HN.)

GOSSON, HENRY. Perhaps not an actor, but his inclusion with such a large number of actors in Markham's suit suggests that he might have been.

1623, May 21—'Henry Gosson over the gate att London bridge', 5s., in Markham's suit. (See Appendix, p. 682)

GOUGH (GOFFE), ALEXANDER. The son of a player in the King's company, Alexander Gough was probably an apprentice in the company at an early age; at any rate he was entrusted with an important role by the time he was twelve. Though he must have been too old for female parts by 1636, when he received a player's pass at the age of twenty-two, he is known only as a 'Woman Actor', as Wright calls him. Since he was associated with the players during the interregnum, it appears that he performed with the company for six or seven years before the closing of the theatres without getting into any of the extant official records or leaving any impression in his adult roles. He never became a sharer in the company.

The dedication of *The Passionate Lovers* and the title-page of *The Queen* confirm Wright's assertion about Gough's acquaintance with persons of quality.

From his analysis of roles Mr. Baldwin says that Gough's 'line' was that of the modest lady (*Organization and Personnel*, p. 191). There is evidence for this conclusion in *The Wild Goose Chase* and in *The Swisser*, which Baldwin did not consider, but there is a sharp contradiction in Gough's role of Fewtricks, the impudent and mischievous page of *The Soddered Citizen*. In this play Gough and William Trigg have just the reverse of the modest and madcap lines which Mr. Baldwin assigns to them. For this reason Bald-

win's attribution to Gough of Clara in *Rule a Wife and Have a Wife* and Juliana in *The Fair Maid of the Inn* must be doubted.

1614, Aug. 7—'Alexander Goffe, s of Robert, a player' chris. St. S S.
 1626—'Caenis, *Vespatians* Concubine Alexander Govgh' in the King's cast for *The Roman Actor*, lic. 11 Oct. (1629 4^o B.M.)
 1628—'Alexander Govgh' was No. 17 in the King's cast for *The Lovers' Melancholy*, lic 24 November. The roles are not given, but the position of his name indicates a woman's part (1629 4^o B.M.)
 1629—'Acanthe a maid of honor. *Alexander Goffe*' in King's cast for *The Picture*, lic. 8 June (1630 4^o B.M.)
 c 1630—'ffewtricks—his Boye—Allex: Goffe' in King's cast in the MS. of Clavell's (?) *Soddered Citizen*. (*Soddered Citizen*, p. 3)
 1631—In the MS of Arthur Wilson's *The Swisser* (B.M. Add. MS. 36759) his name appears in the cast for the Blackfriars production, 'Eurimia, A Captiue . . . Goffe'. (Feuillerat, *The Swisser*)
 1632—'Sander Gough' took the part of Lilia-Bianca in the King's 1632 revival of *The Wild Goose Chase*. (1652 ed. B.M.)
 1636, May 17—His name was sixth in a partial list of minor King's men for players' pass (M.S.C. ii. 378-9)
 1649-58—Wright says that when the players acted secretly in Cromwell's time, 'Alexander Goffe, the Woman Actor at Blackfriars, (who had made himself known to Persons of Quality) used to be the Jackal and give notice of Time and Place' (Hist. Hist., p. 9. Mr. Hotson suggests 1647 as the date of these activities [Hotson, pp. 23-4].)
 1652—The quarto of Jonson, Fletcher, and Middleton's *The Widow* printed by Moseley has an epistle to the reader signed 'Alexander Gough'. The sentence, 'I believed it of more value to present you this lively piece . . .', indicates his responsibility for publication. (1652 4^o HN.)
 1653—The anonymous play *The Queen, or The Excellency of Her Sex* was printed as 'Found out by a Person of Honour, and given to the Publisher Alexander Gouge'. Gough signed the dedicatory epistle to Lady Catherine Mohun. There are two sets of complimentary verses to Gough on his publication of the play. (1653 4^o HN.)
 1655—The 8^o of Carlell's *Passionate Lovers*, I and II, printed for Moseley, has a dedicatory epistle to Mary, Duchess of Richmond and Lennox, beginning 'I Humbly offer Your Grace the last sacrifice of this nature that is in my power', and signed 'Alex. Gouge'. Did he publish it? (1655 8^o HN.)

GOUGH (GOFFE), ROBERT. Robert Gough, the brother-in-law of Augustine Phillips, first appears in the plot of *Seven Deadly Sins*, about 1592. Apparently he had been the apprentice of Thomas Pope, and Mr. Baldwin thinks that he had played the tender sentimental lady, that William Eccleston was his 'running mate', and that Gough played Juliet, Portia, Luciana, Katherine in *Love's Labour's Lost*, and Lady Mortimer in *1 Henry IV* (*Organization and Personnel*, pp. 274-5, 416, 418). The evidence for all these assignments is not very convincing, but Mr. Baldwin is on

somewhat firmer ground when he contends that Gough succeeded to the membership of his brother-in-law, Phillips (*Organization and Personnel*, pp. 51-2, 282). He is called 'Mr.' in the prompter's notes in the MS. of *The Second Maiden's Tragedy* (1611), usually an indication of membership.

Gough's adult roles are not very important ones, and the evidence suggests that he withdrew from the company when he was made messenger, for he does not appear in the list of eleven members who signed the submission to Herbert in *The Spanish Viceroy* affair in 1624 (see *Herbert*, p. 21).

There is much evidence of his residence in Southwark, and there can be little doubt that he was the man buried in 1624/5, though Collier was wrong in saying that he is called player in the registers. He is found in the token books of St. Saviour's from 1604 to 1623, in Austerlitz's Rents, 1612-21, and 'Palmers Rents the Musitian' in 1623 (Bentley, *T.L.S.*, 15 November 1928).

1619, Mar. 27—'Robert Gough' is ninth in the list of twelve King's men in the Signet Bill for the licence of 1619 (*M.S.C.* i 280-2)

1619, May 19—'Robert Goffe' was seventh in Pembroke's livery allowance list for King's. (*Hist. MSS. Com.*, Report IV, p. 299)

1619, Aug.—In the prompter's notes in the MS. of *Sir John van Olden Barnavelt* is the stage direction, 'Enter Leidenberge & mr Gough' (B M MS. Add. 18653, fol. 10 [9^a]), indicating that he played the part of an attendant. (Greg, *Dram. Doc.*, p. 273)

1621, Apr. 7—'Robert Gough' was in Pembroke's livery allowance list of King's men (*Hist. MSS. Com.*, Report IV, p. 299.)

1621, Oct.—A Robert Gough is sworn in as 'one of the 40 messengers in the place of Thomas Roberts' (Bald, p. 22 n., from Petyt MS. No. 515.7 in the Library of the Inner Temple)

1623—'Robert Gouge' was No. 23 in the actor list in the Shakespeare Folio.

1623, May 21—'Roberte Gough on the Banckesyde', 5s., in Markham's suit. (See Appendix, p. 682)

1623/4, Jan. 29—He is mentioned in a further notice of Markham's suit

1624, Aug. 30—A warrant directed 'Robert Goffe one of the Messengers of his Ma^ts Chamber to bring one Midleton sonne to Midleton the Poet before theire Llo^{rs} to answer &c.' (*M.S.C.* i. 381.)

1624/5, Feb. 19—'Robert Gough a man' bur. St. S S.

GRACE, FRANCIS. Grace appeared as a member of Prince Henry's company in 1610 and again when the company became the Palsgrave's men in January 1612/13. He was a prominent member of the Palsgrave's company from that date until his death in 1623/4. He was a friend of Edward Alleyn, as the diary suggests, and was probably Alleyn's tenant, though the tenant may have been Richard Grace.

1617/18, Jan. 30—Alleyn noted in his diary, 'pd for repairing graces Howse in gowlding Lane—o-12-8'. (Young, II. 69.)

1617/18, Mar. 24—'pd baxster more for graces Howse Reparing . . .
o 103' (Ibid, 74)

1618, Oct. 31—He was the third of the Palsgrave's men to sign the lease of the Fortune from Alleyn. (See pp 138-9.)

1619, Aug. 15—'Ther dind wt vs m^r Taylore m^r gunell His wife & daughter franc grace.' (Young, n. 147)

1621, Apr. 15—'borne. massey Cartwright gunnell grace Hunt dind Here' (Ibid, p 204)

1622—He was first in Herbert's list of the members of Palsgrave's. (Herbert, p 63)

1623, May 21—'ffrancke Grace att the George Alley in Gouldinge lane', 10s, in Markham's suit. (See Appendix, p 682.)

1623/4, Feb. 2—'ffranck Grace, Player' bur St. G.C.

GRACE, RICHARD. That Richard Grace was the younger brother of Francis is an easy guess, but there is no evidence as to what their relationship was. Markham's suit shows that Richard was an actor by January 1623/4, and the change of his designation in the parish registers from 'yoman' to 'player' about the same time suggests that he may have become a hired man in the Palsgrave's company shortly before Francis's death. He was probably of little importance in the company, since his name does not appear in a single official record of the theatres.

Malcolm says (*Londonium Redivivum*, iii. 304) that Richard Grace was buried at St. Giles' in 1627. A comparison with the extracts from the parish registers given below provides a fair sample of the gross inaccuracies of this book.

1617/18, Jan. 30—It may have been his house which Alleyn repaired; see Francis Grace.

1619, May 26—'Sara daughter of Richard Grace yoeman' bur. St. G.C.

1619, Aug. 30—'Margaret daughter of Richard Grace yoeman' chris. St. G.C.

1621/2, Jan. 16—'John sonne of Richard Grace yoeman' chris. St. G.C.

1623, May 21—'Richard Grace in Gouldinge Lane', 5s., in Markham's suit. (See Appendix, p. 683)

1623/4, Jan. 29—Markham's suit says he was an actor at the Fortune (See *ibid*)

1625, Aug. 12—'Eliz dau of Richard Grace yoman' bur St. G.C.

1627, May 4—'Charles son of Ric^r Grace Player' chris. St. G.C.

1628/9, Jan. 16—'Elizabeth Dau. of Richard Grace Player' chris. St. G.C.; bur. 19 May 1630.

1630, May 18—'Phillip & James sonnes of the reputed ffather James Bolland Seifringman in the house of Richard Grace Player' chris. St. G.C., bur. 21 May 1630

1630, Aug. 4—'Increase dau of Richard Grace Player' chris St. G.C.; bur. 26 Oct. 1630.

1631, June 1—'Richard Grace & Katherine Densfield, L vg.' mar. St. Gregory by St. Paul. (Challen, *Marriages*.)

1631/2, Mar. 5—'Richard sonne of Richard Grace Player' chris. St. G C.; bur. 26 May 1632.
 1634, Apr. 22—'Richard Grace Plaier' bur. St G C.

GRADWELL (GRADELL), HENRY. He is known only as a Prince Charles's man, but the appearance of 'G[]ad' in *Thomas of Woodstock* may possibly point to his earlier association with some other company. Unfortunately, both the date of the performance and the identity of 'G[]ad' is extremely uncertain. Though nothing is known of Gradwell as an actor after 1632, it seems likely that he was the man who lived in Clerkenwell until 1651.

?—Conceivably Gradwell was indicated in 'G[]ad' in the prompter's notes in *Thomas of Woodstock or Richard II*, Egerton 1994, fol. 162^a. The date of the performance is very uncertain; probably the notes were made for a revival 'G[]ad' might refer to Richard Gradwell or to Christopher Goad. (Greg, *Dram. Doc.*, p. 253.)

1628, Dec. 14—'Francys s of Henry Graddell & Alice his wife' chris. St. J.C.

1630, July 10—'Jane d. of Henry Craddell & Alice vx' chris. St. J.C
 1631, Nov. 27—'Alice d. of Henry Graddell' chris. St. J.C

1631, Dec.—'Capitio, a young Novice. Henry Gradwell', in cast of *Holland's Leaguer*, acted by Prince Charles's (II) men at Salisbury Court this month. (Herbert, p. 45; 1632 4^o B M.)

1632, May 10-15—'Henry Gradwell' was ninth in a list of eleven men sworn 'groomes of the Chamber in ordinary wthout fee to attend the Prince his Highnes in y^e quality of players'. (M.S.C. ii. 358; see above, p. 303.)

c. 1632—Probably he is the 'mr gradell' who appears twice in the prompter's notes in the MS. of *Edmond Ironside* (B M. Egerton MS. 1994), which was apparently written about 1590-1600, but revived about 1632, probably by Prince Charles's men (see above, p. 323). He appears fol. 104^b 'm Grad.' and 107^a 'm^r gradell'. The second entry indicates that he had the part of a Herald. It is possible that these stage directions refer to Richard Gradwell. (Greg, *Dram. Doc.*, p. 259.)

1632, Sept. 17—'Jane d. of Henry Grudwell [Gradwell?]' bur. St. J.C.

1632, Dec. 10—'Henry Graddell' was one of six 'princes Players' petitioned against by William Crome (q.v.). At Crome's second petition, 21 December 1632, the Lord Chamberlain 'Answered wth leaue graunted vpon sight'. (M.S.C. ii. 408.)

1651, Oct. 9—'Hen. Graddell' bur. St. J.C.

1658, May 3—'Alice Gradwell, widdow' bur. St. J.C.

GRADWELL (GRADELL), RICHARD. Though Richard Gradwell is known only from parish registers, he may be the actor in *Thomas of Woodstock*. It is unlikely that he was the actor in *Edmond Ironside*, since 'mr' probably indicates that that man was a sharer, and sharers are usually found in company records.

?—Possibly he was the 'G[]ad' of *Thomas of Woodstock or Richard II*. See Henry Gradwell.

1630/1, Jan. 19—'Eliz Dau of Richard Gradell Gentleman' chris. St. G.C.

c. 1632—See Henry Gradwell.

1632, Aug. 5—'Anne dau. of Richard Gradwell Player' chris. St. G.C.

1633/4, Mar. 16—'Richard son. of Richard Gradwell Playr' chris St. G.C.

GRAY, MARGARET (*see* GREY, MARGARET).

GREENE, JOHN. Greene was one of the most important English actors in Germany from 1606 to 1627 (Chambers, *E.S.* ii. 280-7). He had a company at Prague in 1617 and one at Cologne and Utrecht in 1620, at Frankfort and Dresden in 1626, and at Frankfort, Nuremberg, Dresden, and Torgau in 1627. (See Meissner, *Englischen Comedianen*, pp. 43, 50, 51, 58, Herz, *Englische Schauspieler*, pp. 24-32; Meissner, *Jahrbuch*, xix. 139.)

GREENE, THOMAS. An important actor in Queen Anne's company who appears in provincial records and miscellaneous references after 1616, though he died in August 1612. Greene left most of his estate, including his share in Queen Anne's and a debt they owed him, to his wife Susan, who married James Baskerville in 1613. The attempts of the Baskervilles to collect provide most of our knowledge of the later days of the company.

GREVILLE (GREVILL, GRIVELL, GRIVILL), CURTIS. Greville's first appearance as a player in Herbert's list of 1622 is confusing, because Herbert lists him both as a Palsgrave's man and as a Lady Elizabeth's man. Professor Murray's suggestion (Murray, i. 215-16) that Cane and Greville, both of whom appear in the two lists, had just transferred to the Palsgrave's at this time for the opening of the new Fortune and that Herbert had neglected to remove their names from the Lady Elizabeth's list, is the best that has been made. It should be noted, however, that the suggestion is better for Cane, who does appear later as a Palsgrave's man, than for Greville, who never appears again as a member of either company.

By 1626 he was a hired man in the King's company, probably having come at the time of the reorganization of the companies in 1625. In none of the six King's plays in which he is known to have acted did he have a very important role; perhaps Mountayne is the largest. Most of them are mildly comic. In *The Swisser Andrucho* (Lowin) calls Asprandus (Smith) and Iseas (Greville) 'you two little Pigmies', but the speech is probably intended to call attention to the bulk of Lowen rather than the smallness of Smith and Greville.

By 1634 Greville had joined the Revels company, probably as a hired man again, since Crosfield's list implies that only the *first* seven were sharers.

1615, Dec. 23—'Curtis Grovell & Catherine Fawne mar St Andrew's in the Wardrobe (Bod.)

1621/2, Jan. 16—'Elizabeth daughter of Bridget the reputed wife of Robert Birredge, from Curtyse Grevills howse' chris. St. G C.; bur. 21 Feb 1621/2.

1622—Sir Henry Herbert mentions him as a member of Palsgrave's and, in the same entry, as one of 'the chiefe of them at the Phoenix'. (Herbert, p. 63, see pp. 183-4.)

c. 1625-6—'Curtis' in the stage directions for King's revival of *The Two Noble Kinsmen*, iv. 2, and v. 3 (1634 4° B.M., on the date see Chambers, *Shakespeare*, 1 530). He played a messenger and an attendant

1626—'Latinus a Player—Cvrtise Grevill' in King's cast for Massinger's *The Roman Actor*, lic 11 October. (1629 4° B.M.)

1628—'Cvrteise Grivill' was tenth in King's cast for *The Lover's Melancholy*, lic 24 November. (1629 4° B.M.)

c. 1630—'Mountayne—A Goldsmith—Curtoys Grivell' in King's cast given in the MS of Clavell's (?) *Soddered Citizen*. (*Soddered Citizen*, p. 3.)

1631, May 6 (lic)—'Curt' and 'Curtis' in the King's cast for *Believe as You List*, iv. 3, his part was that of third merchant. (Sisson, *B.A. Y.L.*, pp. xxxi ff.)

1631—In the MS of Arthur Wilson's *The Swisser* (B.M. Add. MS. 36759) his name is given in the cast for the Blackfriars production:

Asprandus } Two Gentlemen { Smith
Iseas } Grevill

(Feuillerat, *The Swisser*, p. 3.)

1634, July 18—Kendall told Crosfield that among the players at Salisbury Court was '9 Courteous Grevill'. (*Crosfield's Diary*, p. 72.)

GREY, MARGARET.

1623, Aug. 1—Alley granted 'Margaret Grey, of London, widow', a lease of a half share in the Fortune (Hens. Paps., pp. 30, 112.)

1623/4, Jan. 29—Alley granted her a lease of one share of the new Fortune and the taphouse belonging to the theatre and five other tenements in Whitecross Street and Goulding Lane for forty-nine and a half years at a rent of £10. 13s. 10d. (Ibid.)

GRIMES, ARTHURET (see GRYMES, ANTHONY).

GRYMES, ANTHONY. 'Anthony Grymes' and 'Arthuret Grimes' probably shelter the same provincial player; to me Arthuret looks a little more like a mistake than Anthony. It is likely that 'Grynes' is the Coventry reading of the same name.

1625/6, Mar. 6—'Item geuen to Ellis Geste, Thomas Swinerton, Arthuret Grimes, and others, going about with a Pattent from the M^r of the Revells' at Leicester (Murray, ii. 316.)

1628, June 7—'Anthony Grymes' is third in the list of thirteen players named in the new licence granted to Ellis Guest's company and presented at Norwich 2 July 1628. (Ibid., p. 353.)

1633, Dec.—'Paid given to Grynes & other players who came by warrant' at Coventry (Ibid., p. 252.)

GRYMES, THOMAS. It is possible that the theatrical costumer, who surely must have been serving the players before the closing of the theatres, may have been the same as the child actor at the Chapel who is recorded in Clifton's suit in 1601. (See Chambers, *E.S.* ii. 43-4.)

1647—When Dulwich College sued Tobias Lisle and Thomas Grymes in Chancery for arrears in rent for the Fortune playhouse, Grymes replied that he had no lease, but 'that he, having a very great stock of Apparrell both for men and women, did furnishe the actors of the playhowse, and therefore they allowed him a part or share out of the playhowse and paid him other somes of money out of the proffittes of the howse and still [are] indettet to him'. (*MSS. Dul.*, pp. 245-6.)

GUEST (GARST, GEST, GESTE, GEYST, GOST), ELLIS (ELIAS, ELLICE, ELLYS). Guest was a rather prominent provincial player, but there are no records of his performance in London. Generally his company is unnamed in the records, but in 1629 he appeared as a Lady Elizabeth's man, probably fraudulently, and in 1633 as the leader of a provincial Queen Henrietta's company. It is possible that he was the 'Ellis' who appears in the stage directions of *The Wasp* and *The Poor Man's Comfort*, but Ellis Worth (q.v.) is a more likely candidate.

1612/13, Jan. 9—'Ellice Geyst the sonne of Ellice Geyst supposed. She was brought a bedd in her fathers howse whose name is Robert Steward surgion, dwellinge at the Bull ouer against leaden hall,' chris St. Peter Cornhill (*Harl. Soc. Pub.*)

1612/13, Feb. 2—'Ellice the supposed sonne of Ellice Gest: the mother of the saide childe dwelleth wth her ffather Rob^t Steward wthin the bull y', bur. St. Peter Cornhill. (*Ibid.*)

1624/5, Mar. 16—'Ellis Gest' was one of the leaders of the company to whom Sir Henry Herbert granted a licence of this date, it was presented at Norwich 28 May 1625. (Murray, ii. 352-3, 371)

1625/6, Mar. 6—'Ellis Geste, Thomas Swinerton, Arthuret Grimes' with their company at Leicester. (*Ibid.*, p. 316.)

1628, June 7—Ellis Guest is named first in the new licence granted to an unnamed company by Sir Henry Herbert and presented at Norwich 2 July 1628. (*Ibid.*, p. 353.)

1629, June 27—At Norwich he presented a warrant dated 8 June 1629 and called himself one of the company of Joseph Moore, Alexander Foster, Robert Guilman, and John Townsend, saying that the rest of the company was still at Thetford. Elizabeth's men were elsewhere at this time, and this is the only instance that connects Guest with them. Murray thinks the licence a forgery or the entry a mistake of the Norwich clerk. (*Ibid.* 1 259-60, ii. 353.)

1629—'Item geven to M^r Guest, a player, & his Companie' at Leicester. (*Ibid.* ii. 317.)

1630—'Ellys Garst hath licens and company' at Reading (*Ibid.*, p. 386.)

c. 1630?—He was possibly the 'Ellis' who is named as an actor in the

MS. of *The Wasp*; see Ellis Bedowe and Ellis Worth. (Greg, *Dram. Doc.*, p. 360.)

1631, July 18—'Ellys Guest, Richard Errington and their company' showed their licence of 15 July at Reading. (Murray, ii. 386-7)

1633, June 22—'Elias Gost and his Company of the Quenes players' were at Norwich. (Ibid., p. 354)

1634, Sept. 13—A licence of the Revels office of 25 June 1634 was presented at Norwich by 'Elias Guest one of the players in the said licence' He was paid 40s, but did not play (Ibid., pp. 355, 372.)

GUILMAN, ROBERT (*see* GILMAN, ROBERT).

GUNNELL, RICHARD. Gunnell was an important figure in the Jacobean and Caroline theatre as actor, theatre manager, and dramatist. He is first heard of when Prince Henry's men become the Palsgrave's in January 1612/13. Alleyn's diary indicates his importance in the company and, apparently, the friendship existing between Alleyn and Gunnell. He was one of four Palsgrave's men to hold shares in the new Fortune, only Massey and Gunnell holding full shares. It seems that he became manager of the theatre and a dramatist for the company at about the same time, for Herbert licensed two of his plays in 1623 and 1624, and in 1624 Gunnell bound the other chief members of the company to him to continue at the Fortune. He appears in Herbert's office-book as manager in 1624 and 1625.

After 1625 Gunnell's Fortune enterprise seems to have been in difficulties, for there are repeated petitions against him and his associates for debt (See the King and Queen of Bohemia's company, pp. 260-9.) Probably he had given up acting and turned wholly to management about 1625, for the Lord Chamberlain says in 1631/2 that he is not one of his Majesty's servants.

In 1629 he joined with Blagrave in building the Salisbury Court theatre, and he probably continued to manage companies there until his death, for Kendall told Crosfield in July 1634 that Gunnell was the chief man of the King's Revels, and Andrew Cane said that he died in that year. He was probably succeeded at Salisbury Court by Richard Heton, who was paid for the company's plays in 1636/7 and who drew up his plans for the company a year or so later.

The suit of *deCaine v. Wintershall*, together with records of Gunnell's activities in 1633/4 and 1634, makes it clear that he must have died in 1634. Malcolm's record of his death in January 1629/30 (*Londinium Redivivum*, iii. 304) is no more reliable than most of the other extracts from the St. Giles' Cripplegate registers in this volume.

Kendall confirms Prynne's charge of Catholicism against Gunnell.

1613/14, Jan. 15—'Martyne dau of Richard Gunnell, Player' chris. St. G C.

1615, Sept. 9—'Margaret daughter of Richard Gunnell Playr' chris St. G.C.

1616—*A Description of New England*, by Captain John Smith, has eight sets of commendatory verses One is

To that worthy and generous Gentleman, my verie
good friend, Captaine Smith.

May Fate thy Project prosper, that thy name
May be eternised with luuing fame
Though foule Detraction Honour would peruert,
And Enuie euer waits vpon desert.
In spight of Pelias, when his hate hys colde,
Returne as Iason with a fleece of Golde.
Then after-ages shall record thy praise,
That a New-England to this Ile didst raise:
And when thou dy'st (as all that lue must die)
Thy fame lue heere, thou, with Eternitie

R. Gunnell.

1617/18, Mar. 22—'Redman & His wife. Cartwright gannell & parr dind w^t vs' (Alleyn's Diary, Young, ii. 73.)

1618, Oct. 31—'Richard Gunnell' is named in the lease of the Fortune from Edward Alleyn, and 'R. Gunll' was fourth of Palsgrave's to sign it (Hens. Paps., pp. 27-8, see above, pp. 138-9)

1619, Aug. 15—He and his wife and daughter dined with Alleyn See Francis Grace

1620, Apr. 9—'Ther dind w^t vs m^r gunnell Cartwright, parr & price y^e King of bohemes men' (Alleyn's Diary, Young, ii. 174)

1620, Apr. 20—'Edward sonne of Richard Gunnell, gentle' chris St. G.C.

1620/1, Feb. 23—'I went to meet S^r Nic. Stoddard in powles spent att ye pole Head w^t Hym m^r borne & gunell.' (Young, ii. 202.)

1621, Apr. 15—He and others of the Palsgrave's men dined with Alleyn. See William Bird

1621/2, Jan. 17—'Anne daughter of Richard Gunnell gentleman' chris. St. G.C.

1622, May 1—'I mett y^e workmen att Ric gunnells' (Alleyn's Diary, Young, ii. 236.)

1622, May 20—Alleyn granted 'Richard Gunnell, of London, gent', a lease of a whole share of the new Fortune. (Hens. Paps., pp. 29, 112.)

1622, May 26—'Tho Allen His wife sone & daughter m^r gunell His cosen brother & wife dind Here.' (Alleyn's Diary, Young, ii. 237.)

1622, Aug. 18—Dined with Alleyn; see Thomas Downton.

1622, Sept. 22—'m^r gunnell & His wife Starkey & His wife wt a pigg goodman walker dind Here.' (Alleyn's Diary, Young, ii. 249.)

1622, Dec. 30—'Recognizances, taken before Richard Lowther esq. J P., of Ronald Maddox of Salsbury Court in Fleet Street in the city of London taylor and John Thompsonsone of Bowlane in St. Aldermanry in London taylor, in the sum of twenty pounds each; For the appearance of Richard Peagott bodymaker at the next Session of the Peace, "to aunswer the complaint of Mr. Gunnell the Player".' (Middx. Co. Rec. ii. 173.)

1622/3, Jan. 30—'Thomas Willington seruant to Richard Gunnell from the house of Robert Gibbes' bur. St G.C.

1623, June 21—'Daughter of Richard Gunnell, Player' bur. St. G.C.

1623, Dec 4—'For the Palsgrave's Players, *The Hungarian Lion*. Written by Gunnel' Not extant (Herbert, p. 26.)

1624, Apr 17—'For the Fortune; *The way to content all Women, or how a Man may please his Wife*. Written by Mr. Gunnell' Not extant (Ibid, p. 28.)

1624, Apr 30—Cane, Massey, Cartwright, Stratford, Price, and Fowler signed a bond with Gunnell to continue to play together as Palsgrave's at the Fortune. (Hotson, pp. 52-3.)

1624, July 10—'Ellenor daughter of Richard Gunnell player' chris. St. G.C.

1624, Nov 3—'For the Palsgrave's Company; A new Play, called, *The Masque*. The masque book was allowed of for the press, and was brought me by Mr. Jon[son] the 29th December 1624.' (Herbert, p. 30.) Mr Adams says in a note, 'This entry seems to be confused. I should like to identify the "new play called *The Masque*" with the play entered in Warburton's list as "A Mask" by R. Govell. Since "R. Govell" is not otherwise heard of, I suspect that this is Warburton's reading of "R. Gunell". . . . "Mr. Jon" may be either Ben Jonson, or Inigo Jones, but Herbert seems to have used the spelling "Johnson".'

1624/5, Feb. 1—'Hellen daughter of Richard Gunnell gentleman' bur. St. G.C.

1624/5, Mar 15—'From Mr Gunnel, in the name of the dancers of the ropes, for Lent, this 15 March, 1624. £1 0. 0.' (Herbert, p. 48.)

1624/5, Mar 19—'From Mr. Gunnel, to allowe of a Masque for the dancers of the ropes, this 19 March, 1624. £2. 0. 0.' (Variorum, iii. 66; omitted from Herbert.)

1627, May 23—Thomas Saul petitioned the Lord Chamberlain against Gunnell, Cartwright, Price, and Fowler for a £50 debt (M.S.C. ii. 401.)

1629, July 6—He and William Blagrave leased ground for a playhouse at the lower end of Salisbury Court from the Earl of Dorset, for forty-one and a half years. The rental, which was £25 for the first half year and £100 a year thereafter, was paid to Herne each year until the closing of the theatres. On this ground Gunnell and Blagrave built a dwelling and a playhouse at a cost of £1,000 (Hotson, pp. 100-1.)

1630, Apr 14—'Penelope Dau of Richard Gunnell, Player' bur. St. G.C.

1630, Dec. 2—'Edward sonne of Richard Gunnell Player' bur. St. G.C.

<1630?—His daughter Margaret married William Wintershall, the actor, at some unspecified date. (Hotson, pp. 52-3.)

1630/1, Feb. 7—'John sonne of Barbara the reputed wife Dermiere gentleman from Richard Gunnell Player in Redcrostreeete' chris. St. G.C.

1631, Oct. 18—John Atkins petitioned the Lord Chamberlain against Gunnell, Cartwright, Matthew Smith, and Fowler. (M.S.C. ii. 406.)

1631, Nov. 28—Atkins's second petition called them 'y^e Queene of Bohemias Players'. Permission was given to sue after one month. (Ibid.)

1631/2, Jan. 26—William Whitbee petitioned against Gunnell for a debt of £16. The Lord Chamberlain gave permission to sue, stating that 'I vnderstand not Richard Gunnell to bee any of his Mates servant either in ye quality of a stage player or otherwise'. (*Ibid.*, p. 407)

1633—It was evidently Gunnell to whom Prynne referred in his remark, 'the most of our present English *Actors* (as I am credibly informed) being professed *Papists*, as is the Founder of the late erected new *Play-house*' (*Histriomastix*, p. 142).

1633/4, Mar. 22—Michaell Grigg petitioned against Gunnell for a debt of £19. 17s. 8d. Leave granted to sue after one week. (*M S C. ii. 410.*)

1633/4, Mar. 23—'John the son of Richard Gunnell in the Well Yard, was buried' at St. Bartholomew the Less. (*Bod.*)

1634, July 13—Kendall told Crosfield that 'Mr. Gunnell a Papist' was among the chief men at Salisbury Court and that he was 'akin to ye Nappers'. (*Crosfield's Diary*, p. 72)

1634—In the suit *And. deCaine v Wm. Wintershall and wife Margaret* in 1654, Cane said that Gunnell died in 1634, and Wintershall said he died intestate in 1633 or 1634, leaving a widow, Elizabeth, and two daughters, Anne and Margaret (*Hotson*, p. 52.)

<1634—In this suit Wintershall said that Gunnell's widow Elizabeth administered his estate and afterwards married John Robinson, who was possibly the player (*Ibid.*)

1637—Among the 'Elegiack Poems' of Thomas Jordan's *Poeticall Varietie or Varietie of Fancies*, 1637, is—

An Elegie on his Inestimable friend, Mr Richard Gunnell, Gent

Goe sell your smiles for weeping, change your mirth
 For mourning dirges, lave the pretious earth
 Of my inestimable friend with teares
 (Fertill as them the cheeke of *Apriall* weares,
 When *Flora* propagates her blessing on
 Th' approaching *Daffadills*) under this stone
 Lyes his neglected ashes, Oh that they
 Who knew his *vertues* best should let his *Clay*
 Lye unregarded so, and not appeare
 With a full sorrow, in each eye a teare
 Once, daily ore his *urne*, how can they thinke
 A pleasing thought, sit and securely drinke
 Insatiate carrowses, these are they
 Can lose both friends and sorrowes in one day
 (Not worth my observation) let me turne
 Againe to my sad duty, where ile mourne
 Till my corporeall essence doe become
 A glyding rivulet, and pay the *summe*
 To thy deare memory, my streme shall lend
 A drop to none les he hath lost a friend·
 The melancholly mad-man that will prove
 His *passion* for his *Mistresse* is but *love*,
 Were best be thrifty in his teares, for I
 Will not supply him though his *mistresse* dye;
 My ford is thine deare *Gunnell* and for thee

My Christall Channell flowes so currently,
Tagus and great *Pactolus* may be proud
 Of their *red sands*, let me my Rivers shrowd
 Incourse *Meanders*, where the waters shall
 In a griev'd murmure, *Gunnell, Gunnell*, call,
 It is for thee I *flow*, for thee I *glide*,
 I had retain'd my *floods* hadst thou not *dyed*
 And little water birds shall chaunt this *theame*,
 Thy *Iordan* mourner is a *Iordan streeume*.

1637, Nov.—In reply to a suit for non-payment of rent on the Fortune theatre, it was explained that 'Marrant and Roods [Rhodes] were assignees of leases originally granted by Edw. Alleyn to Charles Masseye, the actor, John Fisher, Thomas Wiggett, and Richard Gannill'. (*MSS Dul*, p 54.)

1641—Elizabeth Robinson, formerly wife of Richard Gunnell, made her will (Hotson, p 52)

GWALTER, WILLIAM.

1622, May 20—Alleyn granted 'William Gwalter Cittizen and Jnholder of London' a lease of two shares in the Fortune (*Hens Paps*, pp 29, 112.)

1622, Aug. 18—He dined with Alleyn, *see* Thomas Downton.

1623, June 19 and 20—He parted with one of his shares to Robert Leigh. (*Hens. Paps*, pp. 30, 112.)

1631, Oct. 6—A William Gwalter was one of the high constables of the hundred of Ossulston, co Middx (*Middx. Co Rec* iii 40)

GYLMAN, ROBERT (*see* GILMAN, ROBERT).

HALEY, RICHARD (*see* HAWLEY, RICHARD).

HALL, GEORGE. Certainly Hall was an entertainer, but whether the Norwich record means that he was also an actor is impossible to determine.

1637/8, Jan. 12—'paid given to Robert Browne, Georg Hall, & Richard Jones players by warant, whc had a motion to shew expressing the worlds abuses' at Coventry. (Murray, ii 253)

1639, Oct. 9—He was with Browne at Norwich; *see* Robert Browne.

HALL, WILLIAM The fact that Hall appears in the list of grooms sworn as Prince Charles's players, but not in the company's cast of *Holland's Leaguer*, indicates either that he was an obscure member of the company or that he did not join until after the production of *Holland's Leaguer*. The latter conclusion seems more probable because of the importance of his place in the company suggested by his inclusion in the list of six whom Crome wished to sue.

His role for the King's Revels is an average one, neither leading nor obscure. The parish register entries show that he was a player for some time, but tell us nothing of his company.

1632, May 10-15—'Wilham Hall' was tenth in a list of eleven men named in a warrant for swearing them 'groomes of the Chamber in

ordinary wthout ffee to attend the Prince his Highnes in y^e quality of players'. (M S C ii 358)

1632, Dec 10—William Crome petitioned against William Browne, Graddell, Sneller, Bond, Cooke, and Hall, 'y^e princes Players'. On 21 December 1632 leave to sue was granted (Ibid, p. 408)

c 1634?—'Mela Seneca's Brother—Will Hall' in the King's Revels cast for *Messalina*. (1640 ed B M)

1637/8, Mar. 19—'A warrt of apprehension against Richard Bullocke vpon y^e complaint of W^m Hall for an Arrest 19 March 1637.' (M S C ii. 387)

1640, Oct 19—'William Hall and Jone Harredye' mar. St. G.C.

1641, Sept 25—'William sonne of Wm Hall, Player' chris St. G.C.

1644, June 12—'Ann dau Willm Hall player' chris St. G.C.

1645, Aug 20—'ffrances dau of Willi Hall Player' chris. St. G C.

1648, Sept 1—'Afrika Dau of Willi Hall player' chris St G.C.

1651/2, Feb 25—'ffran Dau of Willi Hall player' bur St. G.C.

1651/2, Mar. 20—'Sarah Dau of Willi Hall plaier' bur St G.C.

HALLEY, RICHARD (*see* HAWLEY, RICHARD).

HALSEY, BERNARD.

1622/3, Feb 3—'Daughter of Bernard Halsey, Tumbler' bur St. G.C.

HAMERTON, HENRY Possibly Henry Hamerton and Henry Hammersley were not the same player, but the similarity of the names and the association of the Prince's men with the theatre in St. Giles's parish suggest that they were

1626, Apr. 16—'Affryca, Da of Henry Hammersley, Player' chris St. G.C.

1635, Dec 12—'Henry Hamerton' was named with three others in a warrant to swear them grooms to attend the Prince in the quality of players (M.S.C. ii. 377.)

HAMLEN (HAMLETT), ROBERT. Hamlen had signed the Lady Elizabeth's (?) bond to Henslowe in 1611 and the debt-funding agreement of the players at the Hope, apparently Prince Charles's, in March 1615/16. He seems to have remained with Prince Charles's until the general reorganization of the companies in 1625, when he disappears.

1616-17?—'Robt hamlen' was fifth to sign Prince's (Charles I) letter to Alleyn explaining their disagreement with Jacob Meade and asking for a loan. (*Hens Paps*, p. 93; see above, p. 200, n. 3)

1625, > May 5—As a member of the Prince's company, 'Robert Hamlett' received 'iii yards' of black cloth for the King's funeral procession. (M.S.C. ii. 326)

HAMLUC, W. Hamluc is generally said to be an actor's name slipped into the text of *The Witch of Edmonton*, though it is quite possible that the dramatists may have selected the name and that no actor is indicated at all. If Hamluc and Mago were actors, it is probable that they took part in the Prince's production of about

1621, rather than the Queen Henrietta's performance of about 1635 or 1636 (see above, p. 251).

c. 1621—The list of the dramatis personae of *The Witch of Edmonton* gives 'W Hamluc' and 'W Mago' as two country men. 'Haml' has two speeches, the name also occurs in a stage direction, 'Enter W Hamlac, with Thatch and a Link' (iv 1) (1658 4° B M.)

HAMMERTON, NICHOLAS One would guess that Nicholas belonged to the playing family of Stephen and Henry Hammerton, but there is no evidence.

1634/5, Jan. 3—'Richard sonne of Nicholas Hammerton, Play^r bur. St G C

HAMMERTON, STEPHEN. The petition of Beeston and Blagrave to recover the boy Stephen implies that Hammerton had been performing at the Salisbury Court, for Blagrave was one of the owners of that theatre. It is generally said that Hammerton was not taken from Blackfriars, but one cannot be certain, for there is nothing in the records to prove that he did not return to the Salisbury Court for two or three years after 1632. The prestige of the King's men, however, makes such an action unlikely.

The records of Hammerton's popularity and the evidence of his roles completely verify Wright's statement about him published in 1699. The character and number of the epilogue references to Hammerton make it clear that he was the matinee idol of Blackfriars in the forties.

Mr. Baldwin (*Organization and Personnel*, p. 194) notes that Hammerton became a full member of the company in 1640/1 and deduces that he must have begun his apprenticeship before January 1630/1. This conclusion is not impossible, but the Beeston-Blagrave petition does not prove it, nor does it prove that Hammerton was one of the original King's Revels actors in 1629.

The Stephen Hammerton of York obviously was not the actor, but he at least suggests the origin of the King's man.

1632—'ORIANA, the faire betroth'd of *Mirabell*, . . . Acted by Mr. Steph Hammerton' in the King's cast for the 1632 revival of *The Wild Goose Chase*, printed in 1652. (1652 ed B M)

1632, Nov. 1 and Dec. 3—'Mary Hammerton wife of Stephen Hammerton of Hellifield co York esq' was indicted with others for not attending church for the past month. All are designated as late of St. Margaret's, Westminster. Jeaffreson says that they were probably visiting country gentry, for there was a family of the name which included several Stephens at Hellifield in Yorkshire. (*Middx. Co. Rec.* ii. 46, 132)

1632, Nov. 12—William Blagrave and William Beeston petitioned the Lord Chamberlain to recover 'a boy named Stephen Hamerton' from Christopher Babham, who had inveigled him from them and used him at Blackfriars. The Lord Chamberlain referred the case to Herbert. (M.S.C. ii. 408.)

1640—The epilogue to Shirley's *The Doubtful Heir* has the lines.

*How did the action please ye, was it well ?
How did King Stephen do, and tother Prince ?*

Since the king in the play is named not Stephen but Ferdinand, it is probable that Stephen Hammerton had this role (1652 ed. B.M.)

c 1640—The epilogue to Suckling's *The Goblins* (acted by King's at Blackfriars) in telling of the reaction of various groups in the audience to plays says,

*The women—Oh if Stephen should be kil'd,
Or misse the Lady, how the plot is spil'd ?*

Evidently Hammerton played Orsabrin (1648 ed. Chi)

1641—In Killigrew's *The Parson's Wedding*, the Captain, whose recital of the epilogue is interrupted by the Lady Love-all, tries to put her off with, 'Think on't, *Stephen* is as handsome, when the Play is done, as Mr. *Wild* was in the Scene.' He concludes the play with, 'What say you, Gentlemen, will you lend your hands to joyn them; the Match you see is made; if you refuse, *Stephen* misses the Wench, and then you cannot justly blame the Poet. For you know, they say, that alone is enough to spoil the Play' (1664 ed. B.M.)

1640/1, Jan. 22—A warrant was issued for swearing him and five others as Grooms of His Majesty's Chamber to attend as players. (M S C. ii 397.)

>1642—Wright says, 'Amyntor was Play'd by Stephen Hammerton, (who was at first a most noted and beautiful Woman Actor, but afterwards he acted with equal Grace and Applause, a Young Lover's Part.)' (Hist. Hist., p. 4.)

1647—His name—'Stephen Hammerton'—stands fifth in the list of ten King's men who signed the dedication of the Beaumont and Fletcher folio

1647—Henry Harington's verses in the Beaumont and Fletcher folio evidently allude to him

*Ladies can't say
Though Stephen miscarri'd that so did the play.
Judgement could ne're to this opinion leane
That Lowen, Tailor, ere could grace thy Scene.*

1647/8, Jan. 28—He was one of seven King's men to enter into a bond for payment of a King's company debt. (See Theophilus Bird.)

HANLY, RICHARD (see HAWLEY, RICHARD).

HANSON, NICHOLAS. It is improbable that the provincial player is the legatee in the will of Michael Bowyer, but he might be.

1623, June 14—'Nicholas Hanson' brought to Norwich a licence of 28 May 1622. The name of the company was not given, but Mr. Murray (ii. ii) thinks it was the Children of the King's Revels. (Murray, ii. 347-8.)

1628, Apr.—'Paid & given to the Kings Revells, to Nicholas Hanson one of that company' at Coventry. (Ibid., p. 250.)

1645, Sept. 20—A Nicholas Awnsham of Hounslow was a legatee and witness in the will of Michael Bowyer. (See Appendix, pp. 635-6.)

HARRIS, JOHN. Though there is only one record of the appearance of Harris as a player, there is ample evidence, after 1642, that he was thought of as a former player's boy. Muddman (Williams, *English Journalism*, pp. 106-7) says that after the closing of the theatres he became a printer at Oxford, issued a newsbook, *Mercurius Militaris*, for the army, and clamoured for the death of Charles. In 1654 he was convicted of obtaining £900 by forging Cromwell's signature. In 1660 he was hanged for theft and burglary.

1634/5, Mar. 10—His name was sixteenth in the list of twenty-eight players at Norwich. Some of them belong to the King's Revels, though the records do not give the name of the organization. Probably the list includes two companies. (Murray, II. 356, see above, pp. 286 and 288-9)

1648, Dec. 12—In *Mercurius Impartialis* (B.M. E476 3) he is described as 'sometimes a Players Boy'. (Hotson, p. 15)

1649/50, Feb. 25—*Royall Diurnall* (B.M. E594 6) says he was 'once a Strowlers boy, or a Players boy of the Company of the Revells'. (Ibid.)

1649/50, Mar. 13-20—In *The Man in the Moon* (B.M. E596 3) he is called 'a Players Boy, knowne by the name of Jack of Oxford'. (Ibid.)

HARRISON, RICHARD. It is odd that Harrison appears only in these two documents about the repair of highways near the Red Bull and not in any of the longer lists of Queen Anne's or Revels men. If he was an obscure hired man, why should he appear in such documents, presumably concerned with company leaders? Possibly he was a resident caretaker of some sort at the Red Bull.

1617, Oct. 2—He was one of six players who petitioned the Sessions of the Peace for the Red Bull (Queen Anne's) company. (*Middx. Co. Rec.* II. 170.)

1622, Oct. 3—The same six Red Bull actors were named in an order for repairing the highways. (See p. 169, n. 2)

HART, CHARLES. The only evidence we have for Hart's career before 1642 is the statement of Wright, who is generally trustworthy.

In spite of frequent assertions to the contrary, there is no evidence that Charles Hart was in any way connected with the Shakespeare family. Shakespeare's nephew, William Hart (q.v.), who is often said to have been Charles's father, died a bachelor (*Shakspeareana Genealogica*, p. 398).

Most of Mr. Baldwin's discussion is based on the assumption that Charles was the son of William, and is therefore of little value, except his observation that if Hart had the important role of the Duchess when *The Cardinal* was licensed in 1641, he must have been apprenticed several years earlier.

Charles Hart was a very famous actor on the Restoration stage. He died in 1683.

> 1642—Wright says, 'Hart and Clun, were bred up Boys at the *Blackfriars*, and Acted Womens Parts, Hart was *Robinson's* Boy or Apprentice' He Acted the Dutchess in the Tragedy of *the Cardinal*, which was the first Part that gave him Reputation.' He also says that 'Hart was a lieutenant of Horse under Sir *Thomas Dallison*, in *Prince Rupert's*, Regiment'. (*Hist Hist*, pp. 3, 8.)

HART, WILLIAM. William Hart is generally said to have been the son of Shakespeare's sister Joan. I know, however, of no evidence to support this identification except the facts that Shakespeare did have a nephew William Hart, and that the actor was connected with Shakespeare's company. The St. Giles' entries about William Hart, player, disturb the old assumption. Either the actor was *not* Joan Hart's son, or the William Hart buried at Stratford in 1639 was not Shakespeare's nephew; perhaps there were two actors named William Hart. The first possibility seems to me the more likely, since no real evidence has ever been adduced to show that the Stratford man was an actor (see *Shakespeareana Genealogica*, pp. 397-8).

The actor William Hart was receiving money from the King's company, presumably as a hired man, in January 1630/1, touring with a Revels company in 1634 and 1635, and back as a King's man in 1636.

The odd 'Weaver als Player' designation in the parish registers in 1638 and 1639 suggests that he had abandoned his occupation of weaver to go on the stage.

Because of the confusion of the Harts, I have included all items about Shakespeare's nephew, the King's actor, and possibly a third William Hart who planned to go abroad in 1639.

1600, Aug. 28—'Wilhelmus filius Wilhelmi Hart' chris. Trinity Church, Stratford-on-Avon (*Shakespeareana Genealogica*, p. 397.)

1616, Mar. 25—He was left a legacy of £5 in the will of his uncle, William Shakespeare (Chambers, *Shakespeare*, II 172.)

1630/1, Jan. 10—'A petition of William Measure agst W^m Hart debt 7¹ Answered (vizt) I desire S^t Henry Herbert Kn^t to make stay of soe much money as shall appeare to bee justly due vnto the pet^r [out of the *del.*] from his Mat^e out of the first moneys payable vnto W^m Hart & to make payment therof vnto the pet^r or his Assigne Accordingly And This shall bee his warr^t. Jan 10. 1630.' (P.R.O., L C. 5/183.)

1634, Nov. 28—One of six leaders mentioned in a licence of this date for a new unnamed company, the licence was shown at Norwich 3 September 1635. Mr. Murray thinks it was a King's Revels company (Murray, II 8, 357.)

1635/6, Mar 16—'Anne daughter of William hart Gentlem[an]' chris. St. G.C.

1636, May 17—His name was seventh in a list of minor King's men in players' pass. (M.S.C. II. 378-9.)

1636/7, Jan 12—His name was third in a list of eleven 'Dependantes on the Players' of Blackfriars who were granted tickets of privilege. (M S. C. 11 380)

1638, July 29—'Winifred dau. of William Harte, Weaver als Player' chris St G.C.

1639, Mar. 29—'Will'mus Hart' bur. Trinity Church, Stratford-on-Avon (Shakspeareana Genealogica, p. 398.)

1639, May 26—'Minute of a pass for Searles Proude and William Hart to go into the Low Countries with two servants.' (C S P., Dom., 1639, p. 232.)

1639, July 19—'Winifred daug^r of William Harte weaver' bur St. G C In the margin is 'als Player'.

1639, Nov 23—'Mary daug^r of William Harte Player' bur. St. G C

1650, Nov 9—'Willi Hart Player from the hospitall' bur. St. G.C

HARVEY, WILLIAM.

1628, June 7—'Wm harvye' is seventh in a list of thirteen named in the new licence of this date granted to Ellis Guest's unnamed company by Sir Henry Herbert and presented at Norwich 2 July 1628. (Murray, II 353)

HATFIELD, GEORGE. A ghost name from Fleay's misreading of George Stutfield (q.v.).

HAUGHTON, HUGH. It seems likely that the Lady Elizabeth's boy and the leader of the provincial company are the same. The actor in the masque seems more likely to have been a stage-struck domestic servant, but he might have been our provincial ex-actor.

1613, May 31—'Hughe Haughton' was named as a boy in a patent to Lady Elizabeth's of this date copied at Coventry 28 March 1615. (See R.E.S. I. 183.)

1634, Nov. 28—He was named as one of the six leaders in a licence of this date for an unnamed company presented at Norwich 3 September 1635. Mr Murray thinks the company was the King's Revels. (Murray, II 8, 357.)

1640/1—In Sir Thomas Salusbury's *Masque at Knowsley*, Dr. Almanacke discusses Christmas's will with him. Almanacke reminds Christmas of various persons to whom he should leave legacies.

Alm. Honest Hugh Haughton Sr

Ch. O my privie servant I have a purpose to settle an annuity upon him, Provided allwayes, That if hee act not once at the least, euery Christmas, or talks of anything else, till Shrouetyde followinge, this legacie shalbee voyde, and of none effect.

'Hu. Haughton' in the part of December speaks the eight-line epilogue. (R. J. Broadbent, ed., *A Masque at Knowsley*, reprinted from the *Transactions of the Historic Society of Lancashire and Cheshire*, 1926, p. 11.) The masque, which is strongly reminiscent of Middleton's *Inner Temple Masque*, was performed at Knowsley Hall on Twelfth Night 1640/1.

HAUGHTON, ROBERT (see HOUGHTON, ROBERT).

HAWLEY (HALEY, HALLEY, HANLEY, HANLY, HAWLE), RICHARD
 At first glance it seems doubtful if all these spellings should be taken to conceal the same man, but a little analysis of the records seems to me to make it highly probable. The records of Roger and Joan show that Hawley, Halley, and Haley are the same man. The ticket of privilege and the players' pass for the King's men (in which four names are duplicated) show that Halley and Hanley are the same, a confusion which seems odd until one remembers that the name was probably Hawley, sometimes spelled Hauley, and that clerks often mistook a 'u' for an 'n', especially when either spelling made a common name.

Hawley was probably a hired man in the King's company who, if he is to be identified with the Hanly at Norwich, as I think he should be, had begun his career as a provincial actor

1628, June 7—'Richard Hanly' is tenth in a list of thirteen men named in a new licence of this date granted to Ellis Guest's unnamed company and shown at Norwich 2 July 1628. (Murray, ii 353)
 1630, Apr 8—'Richard Hawle and Margrett Gibbens' mar St G F
 1632, Dec 16—'Roger, sonne of Richard Halley player' chris St. G C 'Roger son of Richard Hawley, Player' bur 4 Oct 1636
 1633/4, Jan. 5—'Joanna Da of Richard Haley Player' chris St G C 'Jone daug^r of Richard Hawley Player' bur. 22 Aug 1634
 1635, Apr 8—'ffrancis sonn of Richard Hawley Player' chris St G C
 1636, May 17—'Rich^d Hanley' was eighth in a list of minor King's men in players' pass (M S.C. ii 378)
 1636, July 27—'Thomazine daug^r of Richard Hawley Player' chris St G C 'Thomazine daug^r: of Rich Hawley Playe^r' bur. 1 Sept 1636
 1636, Aug. 2—'Frances dau of Richard Hawley Player' bur. St. G.C.
 1636/7, Jan 12—A ticket of privilege as attendant of the players was granted to 'Rich^d Halley' and ten others 'employed by his Mates servantes the Players of Blackfryers' (M S.C. ii. 380)
 1638, Apr 1—'Joyce daug^r: of Richard Hawley, Player' chris. St G.C.
 1639, July 21—'Sara wife of Richard Hawley, Player' bur St G C
 1640, Nov 20—'Richard Haley' bur St. G.F.

HEARNE, JOHN (*see HERNE, JOHN*).

HEMINGES (HEMINGE, HEMMINGE, HEMMINGES), JOHN. John Heminges's career as an actor was over by the time of the death of his fellow, William Shakespeare. Though his name appears in the casts for *The Alchemist* and *Catiline*, it is not found in any casts after 1611—e.g., *Bonduca*, *Valentinian*, or *The Duchess of Malfi*—and Mr. Baldwin deduces, apparently with reason, that he had retired from the stage and devoted himself to managerial activities by 1612 or 1613 (*Organization and Personnel*, p. 250).

Heminges first appears as a Strange's man in 1593, though his confirmation of arms in 1628/9 says that he had been a servant of Queen Elizabeth, and Sir Edmund Chambers thinks that he was probably the 'John Hemminge gent' who married Rebecca, widow of the player William Knell, on 10 March 1587/8 (Chambers, *E.S.* ii. 320). He seems to have been one of the original Lord Chamberlain's men, and he remained an important member of the company until his death in 1630, having more to do with their financial transactions than any other man. From 1596 to 1630 Heminges almost invariably received the company's payments for performances at court, though in his last two years Lowin and Taylor generally received the money with him.

As an actor, Heminges's roles, according to Mr. Baldwin (op. cit., pp. 218, 249 ff.), were mostly those of 'the more or less comic, peppery old man', the 'father, counsellor, servant, with all the privileges of oddity or whimsicality attaching to age'. Mr Baldwin thinks he played such parts as Capulet, Brabantio, Polonius, Leonato, Kent, Gonzalo, Cleremont, Calianax. In these years of his prime, Heminges lived in the parish of St. Mary's Aldermanbury, where he was married, where fourteen of his children were baptized, where he was a churchwarden and sidesman, and where he and his wife were buried.

Heminges was an original shareholder in both the Globe and Blackfriars. In the former his interest increased from one-tenth in 1598 to one-fourth at the time of his death, and in the latter from one-seventh in 1608 to, apparently, one-fourth at the time of his death. John Shank summarizes this financial interest of John Heminges in 1635:

And wheras Iohn Heminges the father of William Hemings of whome yo^r suppit made purchase of the sayd partes injoyed the same 30 yeeres wthout any molestacion beeing the most of the most of [sic] the sayd yeeres both Player & Houskeeper, and after Hee gaue ouer playing diuorse yeeres, & his sonne W^m Hemings fower yeers after . (M.S.C. ii. 369).

At the death of Shakespeare, then, John Heminges was no longer an actor but one of the chief stockholders in the company and a sort of general manager. He has left most records as the man who collected the court fees,¹ but there are hints that he was more important to the company in other capacities. Herbert's office-book suggests that Heminges was the man who dealt with all government officials for the company, and in a time of such centralized control this function was extremely important. Heminges on occasion, possibly as a regular thing, represented all the London companies; witness Herbert's record of January 1618/19. He was able to gain special favours for the company, as

¹ Not all court payments to Heminges are listed below. See above, p. 94, n. a.

is indicated in Herbert's record of 11 April 1627, he even served in November 1628 as a sort of special assistant for the Lord Chamberlain. (It is interesting to note that after Heminges's death the Lord Chamberlain asked Sir Henry Herbert to perform this function [see William Hart].) The passage from Jonson's *Masque of Christmas* suggests that Heminges was even active in recruiting the company.

The activities of Heminges and his fellow Condell in the preparation of the First Folio are their greatest claims to fame, but such activities lie outside the scope of this study. For such a task no two men in the company, and possibly no two men in London, were so well qualified by their long personal and professional acquaintance with the author and by their knowledge of his services to the company.

Though Heminges spent most of his adult life in the parish of St. Mary's Aldermanbury and evidently considered that parish his home, there is some evidence that he spent the last years of his life near the Globe. Witter said in 1619 that Heminges owned a house on the Globe property. Heminges's will seems to indicate that he no longer resided in St. Mary's Aldermanbury, and his name is found in the token books of St. Saviour's in 1623 near Globe Alley and in 1624 and 1628 at Blackboy Alley. These facts suggest that in his last years he occupied his house near the Globe.

1616, Mar. 25—He was a legatee in the will of Shakespeare. (Chambers, *Shakespeare*, II, 172.)

1616, Christmas—In *The Masque of Christmas*, Jonson introduces Venus as a deaf tirewoman seeking her son Cupid.

Venus I forsooth, he'le say his part I warrant him, as well as ere a Play boy of 'em all I could ha' had money enough for him, an I would ha beene tempted, an ha' let him out by the weeke, to the Kings Players. Master *Burbadge* has beene about and about with me; and so has old Mr. *Hemings* too, they ha' need of him.

(1640 folio B M.)

1616/17, Jan. 22—He was paid for a play given by King's at court. (Chambers, *E S* IV 183.)

1617, Apr. 24—He was paid for a play given by King's at court. (Ibid.)

1617?, Christmas—A messenger was sent from St. James's 'to wod-strete to heminges the player', apparently in connexion with a court masque. (Mary Sullivan, *Court Masques of James I*, p. 181, n. 2, from *Exchequer of Receipt Miscellaneous*.)

1617/18, Jan. 13—He witnessed the will of Richard Cowley. (See Appendix, p. 642.)

1618, Apr. 20—Payment for two plays given before the King at Easter by the King's company was made 'To John Heminges &c.' (Cunningham, *Revels*, p. xlvi.)

1618, May 15—Payment was made 'To the said John Heminges' for another play before the King. (Ibid.)

1618/19, Jan. 29—'Of John Hemminges, in the name of the four

companys, for toleration in the holy-dayes, 44s. January 29, 1618.
(*Herbert*, p. 48.)

1619, Mar. 27—His name was the first one listed in a patent for the King's company (*M S C. 1.* 280-2)

1619, Apr. 20—Heminges and Condell, described as 'of greate lyvinge wealth and power', were sued by John Witter for a one-sixth share of the actors' moiety of the Globe which he alleged had belonged to Augustine Phillips, the first husband of Witter's wife (Wallace, *Sh. and Lond Assoc.*, pp. 47-51.)

1619, May 10—Witter, in his replication in *Witter v. Heminges and Condell*, says that on the Globe grounds Heminges had 'a faire howse newe bulded to his owne vse for wch he payeth but twentie shillings yeaerly in all at the most'. (*Ibid.*, p. 72.)

1619, May 19—His name was first in a livery allowance list for the King's men. (*Hist. MSS. Com.*, Report IV, Part I, p. 299)

1619, Sept. 2—'Rebecca wyfe of Mr John Hemmings' bur St. M A.

1619—'John Hemynge and Henry Condall were appointed seofees for our parish land.' (Barnard, *New Links*, pp. 15-16, quoted from St. Mary's Aldermanbury Parish Minute Book)

<1619—The Burley MS containing a number of poems by John Donne has also the following epitaph on Burbage by Ben Jonson. (H. J. C. Grierson, ed., *The Poems of John Donne* (1912), 1. 443)

Epi. B. Jo:

Tell me who can when a player dies
In wch of his shapes againe hee shall rise?
What need hee stand at the iudgment throne
Who hath a heaven and a hell of his owne.
Then feare not Burbage heavens angry rodd,
When thy fellows are angells & old Hemmings is God.

1620, Nov. 29—The suit of Witter against Heminges and Condell was finally dismissed. (Wallace, *Sh. & Lond Assoc.*, p. 76.)

1621, Apr. 7—Heminges's name was first in the livery allowance list for King's. (*Hist. MSS. Com.*, Report IV, Part I, p. 299)

1622, Mar. 27—He was paid for six plays given by King's at court. (Murray, II. 193.)

1622, June 4—'I dind w^t m^r Hemings' (Alleyn's Diary, Young, II. 238.)

>1623—With Henry Condell he edited the Shakespeare Folio.

1623—'John Hemmings' was third in the list of King's men in the Folio.

1623-5—See Condell for verses commemorative of Heminges and Condell's work as editors of the First Folio.

1623, Aug. 19—Herbert reallocated *The Winter's Tale* 'on Mr. Hemmings his worde that there was nothing profane added or reformed, thogh the allowed booke was missinge'. (*Herbert*, p. 25.)

1623-28?—Malone says that after Heminges's retirement he 'took some concern in the management of the theatre, and used to present Sir Henry, as Master of the Revels, with his New-Year's gift for three or four years afterwards' (*Ibid.*, p. 67.)

1624, Oct. 4—As Underwood's 'fellow', Heminges was made legatee and overseer in his will. (See Appendix, p. 651.)

1625, > May 5—His name—‘Iohn Hemmings—iij yards’—stood first in the list of ‘The King Players’ who received black cloth for James’s funeral procession (*M S C* ii 325)

1625, June 24—His name stood first in a patent for the King’s men. (*Ibid.* i 282-3)

1626, Apr. 1—A deed of St Mary’s Aldermanbury refers to Heminges and Condell, among others, as ‘now or late parishioners’. (*Barnard, New Links*, p. 20)

1626, July 17—[Received] from Mr Hemmings for a courtesie done him about their Blackfriars hous,—3*l* o o’ (*Herbert*, p. 64)

1626/7, Mar 20—‘From Mr Hemmings, for this Lent allowanse, £2. o o’ (*Ibid.*, p. 48.)

1627, Apr. 11—[Received] from Mr. Hemming, in their company’s name, to forbid the playing of Shakespeare’s plays, to the Red Bull Company, this 11 of April, 1627.—5*l.* o o.’ (*Ibid.*, p. 64)

1627, Dec. 13—He was made a legatee and an overseer in the will of Henry Condell (See Appendix, p. 641.)

1628, Apr. 10—With Lowin and Taylor he was paid £100 for King’s plays in 1627. (See Taylor.)

1628, May 9—‘Iohn Hemmings’ was paid for *The Dumb Bawd of Venice*, performed by King’s at court 15 April 1628 (*M S C.* ii 347)

1628, Nov 24—‘A petition of Henry Jenkins against Richard Sharp debt 50*s* answered (vizt) I desire M^r Hemmings to satisfye the pet^r out of y^e first moneys acruing to Richard Sharpe either for his share or diuident &c And this shall bee his warraunt Nouember 24th 1628’ (*L C Petition Book*, 5/183, p. 43 P.R.O.)

1628, Dec. 14—The Lord Chamberlain issued a warrant for the apprehension of ‘Ambrose Beeland and Henry Wilson Fidlers at y^e complaint of M^r Hemmings’. (*M S C* ii 348)

1628/9, Feb. 27—‘Iohn Hemmings’ was paid £160 for sixteen plays given before the King at Christmas 1628, the company is not mentioned. (*Ibid.*, p. 349)

1628/9, Mar 2—The Garter King of Arms issued a confirmation of his family’s arms to ‘John Hemmings of London Gent of long tyme Servant to Queen Elizabeth of happie Memory, also to King James hr Royal Successor and to King Charles his Sonne now raigning which John was Sonne and Heire of George Hemmings of Draytwiche in the Countye of Worcester Gent’. (*Variorum*, iii 188.)

1629, May 5—‘A Certificate for M^r Iohn Hemmings.’ (*M S C.* ii 349)

1629, May 6—‘Iohn Hemmings’ was the first name listed in a cloak allowance for King’s (*Ibid.*, p. 350)

1629, May 6—‘Iohn Hemmings’ was paid £10 for the production of *The Love-Sick Maid* at court Easter Monday, the company was not named. (*Ibid.*, p. 349.)

1630, Apr. 3—‘A warr^t for payment of 120*l* vnto Iohn Hemmings for 12 Playes Acted before his Ma^{tie}. at Christmas 1629 signed y^e 3^d of Aprill 1630’ (*Ibid.*, p. 352)

1630, Sept. 20—The King’s order for a payment of £100 for the relief of the players begins, ‘Whereas we have given order, that our servant John Heming, and the rest of our Players . . .’ (*H.E.D.P.* i 459)

1630, Oct. 9—Heminges made his will, as citizen and grocer, of London; it was proved 11 October. See Appendix, pp. 643-5.

1630, Oct. 12—‘John Hemmings, player’ bur St. M.A.

HEMINGES, WILLIAM. Though William Heminges appears never to have been an actor and, according to John Shank in 1635, 'never had any thing to doe wth the sayd [Globe and Blackfriars] Stage' (M.S.C. ii. 369), he did inherit his father's shares in both theatres, though he soon sold them to John Shank. He was familiar with poets and dramatists of the time, as his *Elegy on Randolph's Finger* shows, and was the author of at least three plays. Anthony à Wood said (Wood, *Athenae*) that Heminges had 'left behind him greater monuments of his work and ability' than his published plays. What they were no one knows—perhaps Anthony à Wood didn't.

1602, Oct 3—'William s. of Jhon Hemming' chris St M.A.
 1621—He was elected King's scholar at Christ Church, Oxford, from Westminster school. (Wood, *Athenae*, iii 277)
 1628—Received his M.A. from Oxford. (Ibid.)
 1628, Dec. 13—'Note of two caveats entered by command of his Majesty, that no grant of a prebend in Christ Church, Oxon, be passed before John Morris, B.D., and Hebrew Professor in that University, be placed there, and that William Hemming, son of John Hemming, his Majesty's servant, have the next Canon's place that becomes void in the said cathedral.' (C.S.P., Dom., 1628-9, p. 408.)
 c. 1632—Wrote his *Elegy on Randolph's Finger*, which contains the famous lines 'On the Time Poets'. See *Hemminges' Elegy*, *passim*.
 c. 1632—Wrote lines from Ludgate prison, apparently he was imprisoned as a debtor. (Ibid., p. 20)
 1632/3, Mar—'Soon after his father's death he [William Heminges] commenced a dramatick poet, having produced in March, 1632-3, a comedy entitled *The Coursinge of a Hare, or the Madcapp*, which was performed at the Fortune theatre, but is now lost. MS. Herbert.' (Herbert, p. 34)
 c. 1633—In his answer to the Lord Chamberlain (18 May-12 July 1635), John Shank said that about two years before he had bought one share in the Globe and one in the Blackfriars from William Heminges. (See Shank)
 c. 1634—In the same answer Shank says that about eleven months before he had bought one more share in the Blackfriars and two more in the Globe from Heminges for which he had paid £350, '¶ your suppt hath besides disbursed to the said W^m Hemings diuerse other small sumes of money, since Hee was in prison'. (M.S.C., ii. 367.)
 1638/9, Feb. 6—'Ruth supposed Daughter of William Hanings & [blank] chris. St. G.F.
 1644, Oct 13—'Edward s. of William Heam'ings & Rebecka vx' chris St. J.C. 'Edward sonne of Wilham Hemings' bur. 22 Jan.
 1648/9, St. G.F.
 1646/7, Jan. 24—'William s. of William Hemings & Rebecca vx' chris. St. J.C. 'William sonne of William Hemings' bur. 9 Feb. 1648/9, St. G.F.
 1653—His *Fatal Contract* was published by A T and A P. (probably Anthony Turner and Andrew Pennycuicke), who speak of his death, apparently some time before 1653. (1653 4^o HN.)
 1662—His *Jewes Tragedy* was published.

HERBERT, HENRY. Henry Herbert bought the office of Master of the Revels from Sir John Astley on 20 July 1623. He continued in this office until the closing of the theatres, and he succeeded to a certain extent in reasserting his powers after the Restoration. As Master of the Revels he was the most important official having regular and direct dealings with the players. His office-book for the period 1622-42 is the most important single document for the study of the Jacobean and Caroline theatre. Though the MS. has disappeared, many extracts from it were taken by Malone and Chalmers, and these, with the exception of a few published by Mr. W. J. Lawrence in the *T.L.S.* for 29 November 1923, have been conveniently gathered together by Professor J. Q. Adams in *The Dramatic Records of Sir Henry Herbert*. Sir Henry and his activities are discussed in pp. 3-18 of this book.

HERNE, JOHN.

1627/8, Jan. 2—'Susanna Dau: of Mr John Hearne gent' bur St. G.C
1628/9, Jan 28—'Beniamyne Son of Mr John Hearne, gent' chris. St. G C

1629, July 15—John Herne, of Lincoln's Inn, Esquire, bought from the Earl of Dorset for £950 for a term of sixty-one years the rent and reversion of the property which had been leased to Gunnell and Blagrave for the Salisbury Court theatre. Herne received his rent of £100 per annum until 1642 (*Sh. Soc. Paps.* iv 91-5, Hotson, pp. 100-2)

HETON, RICHARD. Heton was manager of the Salisbury Court theatre in February 1636/7. A late lawsuit says that Gunnell, the former manager, had died about 1634, and it is possible that Heton had succeeded him. His only known official act is his collection of money for plays given at court, but his intentions are well known from the documents which Cunningham published (see Appendix, pp. 684-7). A great deal can be learned about Heton by reading these documents of 1639. He was ambitious to become a second Henslowe, breaking companies and dismissing actors as he pleased. Unfortunately it is not known whether he ever succeeded in carrying through his proposals.

There is no assurance that the Richard Heaton of St. Giles or the Richard Heaton of St. Clement Danes may be identified with the manager.

1630, Nov 16—'William Ellis, Thomas Tyldesley, and Richard Dytot, Commissioners for compounding with Recusants in co. York, to Attorney General Heath. They have compounded with Richard Heaton, of St. Clement Danes, co. Middlesex, for his Majesty's two-third parts of the lands of Dame Grace Babthorpe, widow of Sir Ralph Babthorpe, under the yearly rent of 66*l* 13*s*. 4*d*., and desire that a lease may be made to Heaton accordingly.' (*C.S.P., Dom*, 1629-31, p. 383)

1631, July 24—'Lease to Richard Heaton, of two-third parts of the lands of Thomas Worsley and Dame Grace Babthorpe, in co. York,

due to the King by reason of their recusancy, resuming to the Crown a yearly rent of 106*l.* 13*s.* 4*d.*' (*C.S.P., Dom.*, 1631-3, p. 120.)

1636/7, Feb. 18—He was paid for three plays by the Salisbury Court players (King's Revels) given before the King in October 1635 and February 1635/6 at Hampton Court and St. James (*M.S.C.* ii. 381-2.)

1639—His notes of his plans for a new agreement and patent for Queen Henrietta's at Salisbury Court were designed to keep them completely under his control. He calls himself 'one of the Sewers of the Chamber to . . . the Queen'. (See below, pp. 684-6.)

1639, Apr. 28—'A Crisom Child of Richard Heaton' bur. St. G F

1639, Sept. 14—He made further notes concerning a new agreement with the Queen's men (See below, pp. 686-7)

1640, Nov. 17—'Hellen daughter of Richard Heaton' bur. St. G.F.

1641, Apr. 26—'Hellen Daughter of Richard & Elizabeth Heaton' chris. St. G F.

HEYWOOD, THOMAS Not Heywood's career as a dramatist but his acting career is our concern here. In the nineties he appeared as an Admiral's man, but his long career was with the Worcester-Queen Anne's company. His name occurs in most of the documents of Queen Anne's throughout the history of the company, and he seems to have been a sharer in the company until its final break-up. The number of plays which he wrote for Lady Elizabeth's and Queen Henrietta's companies and his association with Christopher Beeston (q.v.) suggest that he had some close connexion with the Cockpit, but there is no direct evidence that he acted after the break-up of Queen Anne's. The lines in *Musarum Deliciae* (1640), which have sometimes been taken as an indication that Heywood was still acting, clearly refer to writing plays as 'groveling on the stage', compared to another type of composition, 'thy pleasingest flight was somewhat high, When thou didst touch the angels Hyerarchie'. His familiarity with affairs at the Cockpit, however, is clearly shown in the prologues and prefaces for *The Jew of Malta* (1633) and *Love's Mistress* (1636).

Heywood's residence in the last twenty-odd years of his life was in St. James's Clerkenwell, but it has not always been noticed that several of his children are recorded in the registers of St. Saviour's Southwark in the first decade of the seventeenth century (see Bentley, *T.L.S.*).

1616, Mar. 30—'Thomas hayward' was named in a licence for Queen Anne's presented at Norwich; all but Swinnerton and Lee were absent. (Murray, ii. 340)

1616, June—He was named in the Baskerville suit as a member of Queen Anne's at the time of the second settlement in favour of Francis Browne (Fleay, *Stage*, pp. 270-97.)

1617, May 31—'Thomas Hayward' played with Queen Anne's at Norwich. (Murray, ii. 343)

1617, June 3—He signed the new agreement with the Baskervilles as a fellow and sharer of Queen Anne's and signed two extra bonds as well (Fleay, *Stage*, pp. 285-8.)

1617, Oct 2—He petitioned the Sessions of the Peace on behalf of the Red Bull (Queen Anne's) (*Middx. Co Rec* ii 170)

1619, > May 13—'Thomas Heywood' was fifth in the list of Queen Anne's men allowed black cloth to wear in her funeral procession (*M S C* ii 325)

1622, Oct 3—He was one of six Red Bull actors named in an order for the repairing of the highways (See above, p 169, n. 2.)

1623, May 21—Markham's suit lists 'Thomas Haywarde neare Clarkenwell Hill', 5s (See Appendix, p. 682.)

1641, Aug. 16—'Tho Heywood, Poet b^d in y^e Church,' St J.C.

1671—Francis Kirkman, the bookseller, in a note at the end of his catalogue of all the plays ever published, appended to the 1671 edition of John Dancer's *Nicomede*, says of Heywood, ' . he was very laborious, for he not only Acted almost every day, but also obliged himself to write a sheet every day, for several years together, but many of his Playes being composed and written loosely in Taverns, occasions them to be so mean . .' (Greg, *Handlist*, pp. xlv–xlvi)

HILL, JOHN. Collier (Bod) misread Alice's name as Nill, and he was followed by Chambers and Nungezer. The residence which Errington's servant gave in 1627 makes it doubtful that Alice was his daughter. It is possible that she was the daughter of John Hull, an English actor in Germany in 1600 and 1601. (Herz, *Englische Schauspieler*, p. 38.)

1601, Aug. 13—'Alyce hill d of John a player' chris St S.S.

1627, Nov 22—'John Hill of Pocklington, in the countie of Yorke,' a servant of Richard Errington, 'one of the Company of his Majesties players', made a deposition about a brawl which occurred at Ludlow when the company was acting there (Murray, ii 326.)

HINT, ROBERT.

1629, Nov 10—'Robert Hint' is seventh in a list of eight players named in a licence of this date granted to William Perry and Richard Weekes, 'his Majestie's sworne servantes', which was shown at Reading 30 November (Murray, ii. 386.)

HITCHENS, FRANCIS Hitchens's parish suggests that he was connected with the Fortune, but there is no evidence. The identification of the player and the gunner is only a possibility.

1624, Nov. 17—'Katherine dau of Frances Hitchens Playor' bur St. G.C.

1627/8, Feb 3—'ffrancis Hitchens, Drummer' bur St G.C.

1630/1, Mar 21—'Kenrick Edisbury to [Sir Edward] Nicholas [Secretary to the Admiralty] Recommends Francis Kitchin as gunner for the Fortune, pink' Further references to the same man 22 March 1630/1, November 1633, and October 1634 (C S P., Dom.)

HOBBES, THOMAS Hobbes first appears when his fellow actor in the Duke of York's company, William Rowley, dedicated his *Search for Money* (1609) to 'his entire and deare-esteemed friend, Maister Thomas Hobbs'. With others of the company Hobbes

became a Prince Charles's man after the death of Prince Henry, and, though the records of this company are not very full, apparently continued a member until the company went to pieces when their patron became King.

Hobbes and one or two of his fellows were fortunate enough to become King's men at the reorganization of the companies in 1625, but though the entry of 23 May 1625 and that of 6 May 1629 indicate that he was a member, there is no evidence of his ever having important roles in the company's plays.

Professor Sisson points out (*B.A.Y.L.*, p. xxv) that the unusual form of the prompter's anticipatory stage direction at line 661 of Massinger's manuscript of *Believe as You List* ('*M^r Hobs: calld vp*') implies that Hobbes had duties at the front of the house from which he had to be called.

1615, Aug. 23—'Thomas Hobbs & Mary Taylor' mar St. J.C.
 1616, Aug. 4—'Alice d of Thomas Hobbes' chris. St J.C
 1618, Aug. 25—'Anne d. of Thomas Hobbes' bur St J.C
 1618, Aug. 30—'Jo boger & marie m^r Hobbs & His frend dind w^t vs
 & good man Haynes' (*Alleyn's Diary*, Young, ii 100)
 1619, Aug. 22—'Ther dind w^t vs m^r Hobbs m^r Cartwright & m^r Jones
 his man.' (*Alleyn's Diary*, Young, ii. 148)
 1623, May 21—Markham's suit lists 'Thomas Hobbes att the vpper
 end of Shoreditch', 6s. (See Appendix, p. 683.)
 1625, >May 5—'Thomas Hobbs' was eighth in the list of players of
 the Prince's company who received black cloth for James's funeral
 procession. (*M.S.C.* ii. 326)
 1625, May 23—In Coke's notes of business for his second audience at
 Whitehall and under the head of 'King Charles his servants' is
 'Thomas Hobbs, comedian, now left out of the number new sworn,
 being engaged for the stock debt of their company in 500l. desireth
 to be sworn as the rest are or to be disengaged'. (*Hist. MSS. Com.*,
 Report XII, App. 1, p. 198) Apparently Hobbes was a King's man
 on this date, though not a patented member. He does not appear
 in the patent of 24 June 1625; probably this omission had some-
 thing to do with his objections.
 1626/7, Jan. 3—A Richard Holden petitioned the Lord Chamberlain
 against Joseph Taylor, Anthony Smith, and Thomas Hobbes.
 (*M.S.C.* ii. 400)
 1628, Nov 24—Fleay (*B.C.E.D.* 1. 233), followed by Murray (Murray,
 i. opp. 172) and Baldwin (*Organization and Personnel*, p. 176),
 erroneously includes his name in *The Lover's Melancholy* cast and
 omits that of John Honyman
 1629, May 6—'Thomas Hobbes' was eleventh in a list of King's men
 for cloak allowance. (*M.S.C.* ii. 350.)
 1629, Dec. 3—'A petition of y^e widow Pinder against Thomas Hobbes
 debt 21*l*l**.' (*Ibid.*, p. 402.)
 1631, May 6 (lic.)—He divided the part of Calistus ('*M^r Hobs., m^r
 Hobs*'') with Richard Baxter in the King's production of *Believe
 As You List*. (Sisson, *B.A.Y.L.*, pp. xxxi ff.)
 1636, May 17—He was second in a list of minor King's men for a
 Player's pass. (*M.S.C.* ii. 378-9.)

HOLCOMB (HOLCOME), THOMAS In his petition to the Lord Chamberlain in 1635, John Shank seems to imply that Holcomb had been his apprentice, for he says that he had 'payd his part of 200^l for other boyes since his coming to ye Company, John Honiman, Thomas Holcome and diuerse others & at this time maintaines 3 more for the sayd service'. (M.S.C. ii. 369) Holcomb's inclusion in several casts of the Beaumont and Fletcher folio, where only one or two boys are mentioned, indicates the importance of his roles, though his only known part is the insignificant one of the Provost's wife in *Barnavelt*. On the basis of such slight evidence Mr. Baldwin argues rather impetuously that Holcomb had the parts of 'the longing woman and the watery-mouthed maid' (*Organization and Personnel*, pp. 223-4), and assigns him such roles as Leocadia in *Love's Pilgrimage*, Honora in *The Loyal Subject*, Rosellia in *The Sea Voyage*, and Leucippe in *The Humorous Lieutenant*.

1616-17—No 8 in King's cast for *The Queen of Corinth*. (1679 folio B.M.)

1616-18—No 8 in King's cast for *The Knight of Malta*. (Ibid.)

1619, Aug.—The prompter's notes show that he was the Provost's wife ('T Holc') in King's production of *Barnavelt*. (Greg, *Dram. Doc.*, p. 273)

c. 1619-20—No 8 in King's cast for *The Custom of the Country* (1679 folio B M)

1619-21—No 8 in King's cast for *Women Pleased* (Ibid.)

1619-22—No 8 in King's cast for *The Little French Lawyer* (Ibid.)

1622, May 14—No. 8 in King's cast for *The Prophetess*. (Ibid.)

1624, July 24—'George sonne of Thomas Holcome Plaier' chris St. G.C.

1625, Sept. 1—'Thomas Holcome, Player' bur. St. G C.

1625/6, Jan. 13—His widow married Ellis Worth, the actor (q v).

HOLLAND, AARON Holland was the builder and owner of the ground rents of the Red Bull theatre. His activities in connexion with the theatre, mostly before 1616, are known from suits in the Court of Requests unearthed by C. W. Wallace and published in the *Nebraska University Studies*, ix 291-315. Professor Sisson has discovered another suit, as yet unpublished, from which he learned that Holland had sold his lease and his share in the profits of the Red Bull before 6 November 1623, retaining only a small annuity for life. (Sisson, *Keep the Widow Waking*, pp. 235-6.)

HOLMAN, THOMAS.

1630, Nov. 12—'Memorandum, Robert Kimpton, Nathaniell Clay, Thomas Holman, and others named in the licence from the Master of Revels, dated the 30th of December 1629, tendred themselves to play in Towne, but did not, and were here in Lent last.' At Reading. (Murray, ii. 386.)

HOLT (HOULT), JAMES. A Queen Anne's man who appears in the patents of 1604 and 1609 and several times in the provinces. Though a patent bearing his name was shown several times in the

provinces after 1616, there is no evidence that he was present, in fact, men who were dead at the time the patent was shown appear in these patents with him. He is unknown after the funeral of Queen Anne

1616, Mar 30—Named in a licence for Queen Anne's presented at Norwich (Murray, II. 340)

1617, May 31—Named in a licence for Queen Anne's presented at Norwich (Ibid., p 343)

1619, >May 13—As a member of Queen Anne's company, 'Iames Hoult' was the sixth member of the Queen's company listed to receive black cloth to wear in her funeral procession (M S C II 325)

HONYMAN (HONEYMAN, HONIMAN, HONNYMAN, HUNNIEMAN, HUNNYMAN), JOHN Honyman's roles indicate that he was one of the most important boy actors in the company from about 1626 to about 1630, and though he died before attaining (so far as we know) to any very important adult roles, his contemporaries seem to have thought him of great promise. Of his literary work, which impressed Sir Aston Cokayne, nothing whatever is known; Cokayne implies that he had written plays

Mr. Baldwin (*Organization and Personnel*, p 198) thinks that in addition to his assigned roles Honyman played Olinda in *The Lover's Progress*, Maria in *A Wife for a Month*, Ismenia in *The Maid in the Mill*, and Bianca in *The Fair Maid of the Inn*. Mr Baldwin's reconstruction of Honyman's career in the company is badly askew because he assumes that Honyman succeeded to Thompson's place at the latter's death in 1630, whereas Thompson did not die until 1634, three or four years after Honyman had had his first adult role in *The Soddered Citizen*

John Honyman's family is easily traced in the records of St. Botolph's Bishopsgate. His father married Ellen Chancellor 12 August 1611, and John is the first of their children recorded at St. Botolph's. A brother Anthony and a sister Alice both died young. His brother Richard (q.v.), whom he mentions in his will, survived him. Sometime before 1627 his father died and his mother married John Thomas, Glover, possibly the occasion for John's apprenticeship to the King's company. On 8 July 1635 his mother married John Sweetman, to whom she was married when John Honyman made his will and to whom he left a bequest

1612/13, Feb 7—'John, son of Richard Honyman' chris. St. B B.

1617< >1635—In his answer to the players' petition to the Lord Chamberlain (18 May—12 July 1635), John Shank, describing his efforts on behalf of the company, said that he had 'payd his part of 200¹¹ for other boyes since his coming to y^e Company, John Honiman, Thomas Holcome and diuerse others & at this time maintaines 3 more for the sayd service'. (M.S.C. II. 369)

1626—'Domitilla cousin germane to Caesar—John Hvnnieman' in King's cast for Massinger's *The Roman Actor*, lic. 11 October. (1629 4^o B.M.)

1628—'Iohn Honyman' was fourteenth (apparently a boy) in King's cast of *The Lover's Melancholy*, lic. 24 November (1629 4^o B M) Fleay, followed by Murray and Baldwin, has omitted Honyman and inserted Hobbes

1629—'Sophia wife to Mathias Iohn Hunnieman', in King's cast for Massinger's *The Picture*, lic. 8 June (1630 4^o B M)

1629?—'Iohn Honiman, Clarinda,' in King's cast for Carlell's *The Deserving Favorite* (1629 4^o B M)

c. 1630—'Sly—his Servant—John Honyman' in King's cast in the MS of Clavell's (?) *The Soddered Citizen* (Sod. C. 1, p. 3)

1631, May 6 (lic.)—'I Hony' was First Merchant in the stage directions (iv. 3) for King's production of Massinger's *Believe as You List* (Sisson, *B. A. Y. L.*, pp. xxxi ff.)

1632—'A young Factor by Mr John Hony-man' in cast for King's 1632 revival of *The Wild Goose Chase*, printed in 1652. (B.M. copy) Mr. W. J. Lawrence says (R.E.S. iii. 222) that Honyman also took the part of Mariana. In the *dramatis personae* in the first edition of the play eleven roles are given, each with the name of the actor who took the part, then comes Mariana, with no actor assigned, and then A Young Factor, assigned to Honyman. Apparently Mr Lawrence assumes that the printer meant to indicate that Honyman took both roles, though there is nothing in the punctuation or format of the page to indicate this. The part of Mariana is quite a small one, with only one speech and that of five lines. It would have been quite possible for Honyman to double the parts, but I see no reason to assume that he did. The Young Factor is much the larger part of the two.

1633, Apr. 15—'A Warraunt to sweare Iohn Honyman A Groome of y^e Chamber in ordinary wthout feie to attend in y^e quality of a Player' (M S C 11 360)

1636, Apr 7—'John Honyman one of his Mat^{ies} Servants the Players' made his will. Most of his property went to his mother, Ellen Sweetman, part for herself and part in trust for his brother Richard. He left twenty shillings for a ring for his stepfather, John Sweetman, and a ten-shilling ring to each of his fellows. His mother was made executrix. Will Browne, Robert Benfield, and William Burbage witnessed the will (See Appendix, p. 645)

1636, Apr. 13—'John Honnyman, Player, bur St G C.

1637—In the section of 'Elegiac Poems' in Thomas Jordan's *Poeticall Varieties or Varieties of Fancie*, 1637, dedicated to John Ford of Gray's Inn, is the following:

An Epitaph on his kind friend Mr. Iohn Honiman, Gent.

Thou that couldst never weepe, and know'st not why
 Teares should be spent but in *mans infancy*,
 Come and repent thy *error* for here lyes
 A *Theame* for *Angels* to write *Elegies*,
 Had they the losse as we have, such a one
 As *nature* kild for his perfection,
 And when she sends those vertues backe agen
 His stocke shall serve for twenty vertuous men.

In *Apnill* dyed this *Apnill* to finde *May*
 In Paradise, or celebrate a day
 With some celestiall creature, had he beene
 Design'd for other then a *Cherubin*,
 Earth would have gave him choice, he was a man
 So sweetly good, that he who wisely can
 Describe at large, must such another be,
 Or court no *Muses* but *Divinitie*.

Here will I rest, for feare the *Readers* eyes
 Vpon his *urne* become a *Sacrifice*.

1658—*Small Poems of Divers Sorts* (1658 ed. B M) by Sir Aston Cokayne contains the following (pp. 140-1).

To Mr. John Honyman

On hopefull youth, and let thy happy strain
 Redeem the Glory of the Stage again.
 Lessen the Loss of *Shakespeares* death by thy
 Successful Pen, and fortunate phantasie.
 He did not onely write but act, And so
 Thou dost not onely act, but writest too.
 Between you there no difference appears
 But what may be made up with equal years.
 This is my Suffrage, and I scorn my Pen
 Should crown the heads of undeserving men.

1784—Davies (*Dramatic Miscellanies*, i. 328), in discussing the downfall of the theatres at the Civil War, says, 'The two most celebrated of these performers, were John Thomson and John Hunnieman. The last was the author of a play, with the name of which I should be glad to enrich the dramatic catalogue, but I cannot learn whether it was a tragedy, a comedy, or a mixture of both.'

HONYMAN (HONEYMAN, HONIMAN, HONNYMAN, HUNNYMAN), RICHARD. Richard Honyman was five years younger than his brother John, the King's man. The relationship between the two is clearly established by John's will, which mentions his minor brother Richard and his mother Ellen Sweetman, and by the records of the various members of the family at St. Botolph's. (See John Honyman) Richard's marriage two months after his brother's death suggests that he may have been encouraged by his legacy. Richard was dead by 1657, when his wife remarried.

His position as a hired man of the Prince's company cannot have been a very prominent one.

1618, May 10—'Richard, son of Richard Hunnyman and Hellin' chris. St. B.B.

1636, Apr. 7—His brother John (q.v.) left a legacy to him, apparently as a minor. (See Appendix, p. 645.)

1636, June 15—'Richard Honiman and Rachell Wharton. 1' mar. St B.B.

1640, Apr. 25—'Richd Honiman' is second in a list of the 'Princes Players hired men' who are not to be 'hindred or diverted . . or otherwise molested'. (M.S.C. ii. 394-5.)

1657, Nov. 12—'Hugh Day, cooper, and Rachell Honeyman, wif, both of this parish, married by Mr. Stephens. Banns' mar. St. B B.

HORNE, JAMES. Horne is somewhat difficult to place, for though he received livery on two occasions, there is no evidence that he was ever of much importance in the company. Mr. Baldwin shows reason to believe that he came into the organization between Easter and Christmas 1621 (*Organization and Personnel*, p. 54), but his argument that Horne was a comedian and sometimes played female roles is weak. (*Ibid.*, pp. 192, 368.)

1615, Dec. 19—'James Horne, of St Botolph, Bishopsgate, London, Chandler, & Dorothy Hamond, of St Swithin's, London, Spinster; at St Botolph, Bishopsgate', mar. (*Marriages, London*.) They were married 31 Dec. 1615 St. B B

1621—His name was eighth in King's cast for *The Pilgrim*. (1679 folio B M.)

1625, >May 5—'Iames Horne' was thirteenth in the list of King's men who received black cloth for James's funeral procession. (M.S.C. ii. 326)

1626—'2. Lictors. George Vernon. Iames Horne' in King's cast for Massinger's *The Roman Actor*, hc. 11 October (1629 4° B.M.)

1628—'Iames Horne' was fifteenth in King's cast for *The Lover's Melancholy*, hc. 24 November. The roles are not given, but the position of his name indicates that he took a woman's part. (1629 4° B M.)

1629, May 6—'Iames Horne' was fourteenth in a list of King's men for cloak allowance (M.S.C. ii. 350)

HORTON, EDWARD Horton's one known role of any size, that of Mariana in *The Deserving Favorite*, is too nondescript to tell us anything about him, but his appearance in the stage directions of *The Mad Lover* indicates that he was a singing boy and small at the time of the revival from which the stage prompter's directions seem to date. The lines following the entrance in which his name occurs indicate that Stremon and his boy are well known as musicians, and the boy is addressed, 'And how does small Tim Treble here, the heart on't?' Apparently the boy Horton sang the part of Charon to Stremon's Orpheus in the entertainment in iv. 1, as Weber pointed out in his edition of the play. According to the stage directions of the folio, Stremon enters alone as Orpheus, but his two-part song requires a singer for Charon's part, and the introduction of the boy as a singer earlier in the play makes it fairly obvious that he has simply been omitted from the stage direction in Act IV.

1629?—'Edward Horton, Mariana' in King's cast for Carlell's *The Deserving Favorite*. (1629 4° B M.)

c. 1630—His name occurs in the stage directions in King's revival of *The Mad Lover*, ii 2. 'Enter Stremon and his Boy Ed. Hor.' (1647 folio B.M.)

HOUGHTON, ROBERT. Since Houghton appears only in the records of this one affair, it may be that the Banbury Puritans cured him of the histrionic urge.

1633, May 2—He was examined at Banbury concerning the fraudulent use of a licence, and the following evidence was sent to the Privy Council 'Examination of Robert Houghton. Came to this company the Thursday before Easter last, and played his part in stage plays at Sir William Spencer's, [and] at Keinton two or three days this week. Received nothing but meat and drink from them' (*C S P, Dom*, 1633-4, p. 49)

1633, May 3—'Further examination of the same Edward Whiting let the commission in question to William Cooke and Fluellen Morgan, and they two went with it with a puppet play until they had spent all, then they pawned the commission for four shillings Mr. Bradshaw, hearing of it, redeemed, and afterwards bought it.' (*Ibid.*)

1633, May 22—He was fetched with others of the company of Richard Bradshaw at the order of the Privy Council from the jail at Banbury, where he had been imprisoned for playing with a forged licence. Since he was accused of giving a false name, the name given here may be assumed. (*M S.C. 1* 384-5, Murray, ii. 166)

1633, June 3—He appeared before the Privy Council in London. (*M.S.C. 1* 385)

1633, June 8—Discharged upon bond. (*Ibid.* See Bartholomew Jones)

HOWES, OLIVER. A ghost name from Mrs. Stope's misreading, followed by Nungezer, of Oliver Jones in the licence for the Queen of Bohemia's men of 30 June 1628.

HOYT, ROBERT (*see HUYT, ROBERT*).

HUBERT. Probably the Christian name of a hired man or musician.

1631, May 6 (hc.)—'Gascoine & Hubert' open the trap door for Antiochus in King's production of *Believe as You List*, iv 1. (*Sisson, B.A.Y L*, p. 60.)

HUNNYMAN, JOHN (*see HONYMAN, JOHN*).

HUNNYMAN, RICHARD (*see HONYMAN, RICHARD*).

HUNT, JOHN. Possibly a son of the Thomas Hunt who had been an Admiral's man in the late nineties and a Lady Elizabeth's man in 1611.

1613, May 31—Named as a boy in a patent to Lady Elizabeth's of this date which was copied at Coventry 28 March 1615. (See *R.E.S. i.* 183.)

HUNT, ROBERT A ghost name from the misreading of 'Robert Huyt' in the Maidment and Logan edition of Shakerley Marmion, followed by Nungezer.

HUNT, THOMAS A Thomas Hunt appears at the end of the sixteenth century in the Admiral's plots for *Frederick and Basilea*, *Troilus and Cressida*, and *The Battle of Alcazar*. There is no other record of him until he is found among the signatories to the Lady Elizabeth's men's bond to Henslowe in 1611. It is just possible that he was the Hunt who dined with Alleyn, an identification suggested by his presence in the company of other Palsgrave's men.

1621, Apr. 15—'borne massey Cartwright gunnell grace. Hunt dind Here & my Lewsham baly' (Alleyn's Diary, Young, II. 204.)

HUTCHINSON, CHRISTOPHER
HUTCHINSON, ELIZABETH
HUTCHINSON, WILLIAM } see BEESTON.

HUYT, ROBERT. It has been suggested that this name was Hunt, Hoyt, or White. Since no actor of any of these names is known, I think we can only accept the spelling in the first quarto. Hoyt seems to me the most likely pronunciation

1631, Dec. 'Ieffry, tenant to Philautus Robert Huyt,' in the cast of *Holland's Leaguer*, acted by Prince Charles's (II) men at Salisbury Court this month (Herbert, p. 45, 1632 4° B M)

IRINGTON, — (see ERRINGTON, RICHARD).

ISLIPP, ADAM.

1622, May 20—Alleyn granted 'Adam Jslipp of London Stationer' a lease of one share in the new Fortune (*Hens Paps*, pp. 29 and 112)

1639, Sept. 4—He made his will as citizen and stationer of London, but made no mention of theatres or players. The will was probated 25 September 1639 (Somerset House, P.C.C. Harvey 151)

IVORY, ABRAHAM. Mr. W. J. Lawrence suggests (*T L S*, 26 April 1928) that the Abraham Ivory of Buckingham's *Rehearsal* who 'had formerly been a considerable actor of women's parts' was the same as the Abraham in the following account of a raid on the players at the Cockpit in *The Kingdom's Weekly Intelligencer*, 2-9 January 1648/9 (Hotson, p. 40).

... Abraham had a black Satten gown on, and before he came into the durt, he was very neat in his white laced pumps. The people not expecting such a pageant looked and laughed at all the rest, and not knowing who he was, they asked, what had that Lady done?

JACK. It is possible that Jack is simply the Christian name of the Gibson who appeared in this play, but more likely that two separate actors are indicated. Jack was probably a hired man in the Lady Elizabeth's company.

1624, Sept. 3—His name occurs in the stage directions of the MS. of

Heywood's *The Captives*, licensed by Herbert this date. (See Gibson. *Greg. Dram. Doc.*, p. 285.)

JACKSON. I think that Jackson is a printer's slip for Axen (q.v.), a well-known actor of Queen Henrietta's company at this time.

>1634—'Chester, M. [Mr] Jackson' is in the cast for Davenport's *King John and Matilda*, given by Queen Henrietta's men at the Cockpit. (1655 4° B.M.)

JACKSON, EDWARD.

1622, May 20—Alleyn granted 'Edward Jackson of London gent' a lease of one share of the new Fortune. (*Hens Paps.*, pp. 29 and 112.)

JARMAN, ANTHONY.

1622, May 20—Alleyn granted 'Anthony Jarman Cittizen and Carpenter of London' a lease of one share of the new Fortune. (*Hens Paps.*, pp. 29 and 112.)

1622, Aug. 18—He dined with Alleyn (see Thomas Downton).

JARVICE. If, as seems possible, Jarvice was the name of a man, and not a character, he was a musician, probably for the King's Revels at Salisbury Court (see p. 300).

1635, Oct. 15—In Glapthorne's *Lady Mother*, licensed on this date, Sucket says to a musician, called simply Musician, 'Ever, ever whil'st you live, Jarvice; the dauncers alwayes payes the musike.' (Bullen, *Old Plays*, ii. 132.)

JAY, TOM. On 14 September 1655 there was a raid by the soldiers on the players at the Red Bull (see Hotson, pp. 56-8). A ballad on the affair seems to refer to an actor Tom Jay. (See John Wright.) If Jay acted during the Commonwealth, he is almost sure to have been an actor before 1642, for surely no one took up this luckless profession after the closing of the theatres.

JEFFES, ANTHONY. He was an actor for at least fifteen years in the Admiral's-Prince Henry's company, but about 1612 he retired from the company and became a brewer. He appears in the St. Giles' Cripplegate registers four times as a player, 1605-9, and seven times as a brewer, 1610-21.

1616, Oct. 30—'Richard sonne of Anthony Jeffes, Brewer' chris. St. G.C.

1619, May 23—'William sonne of Anthony Jeffes Brewer' chris. St. G.C.

1620, May 20—'William Andrewes servant to Anthony Jeffes brewer' bur. St. G.C.

1620, Oct. 22—Warner suggests that he was the 'mr Jeffe' of the 1620/1, Mar. 23—'Sara daughter of Anthony Jeffes Brewer' chris. St. G.C.

party who dined with Edward Alleyn at Dulwich on his wedding day. (Alleyn's Diary, Young, ii. 192 and n. 3.)

JEFFES, HUMPHREY. Jeffes appeared regularly as an Admiral's-Prince Henry's-Palsgrave's player from 1598 to 1616. Probably he was a member until his death, for there is no list of the company between the short one of 1616 and the list of ten who signed the Fortune lease two months after Jeffes's burial. Both his associates in the Lord Chamberlain's list of provincial Palsgrave's men signed the lease.

1616, July 16—Pembroke sent out an order asking provincial officials to seize the duplicate patents of several named players and take bonds of them to appear at Whitehall for contempt. Among the players named are 'Charles Marshall, Homfry Jeffes and Willm Parr' of the Palsgrave's company (Murray, ii. 343-4. See above, p. 178, for full letter.)

1617, June 4—The above order was copied at Norwich (Ibid.)

1618, Aug. 21—'Humphrie Jeffes, Plaier' bur. St G.C.

JEWELL, JOHN. It is impossible to tell why his name was removed from the list of Grooms, perhaps he had not been a player at all.

1628, June 30—'Iohn Iewell' was tenth in the list of the 'Queene of Bohemia's Players' sworn grooms of His Majesty's Chamber, but his name has been deleted and that of 'Oliuer Iones' substituted (See pp. 188-9.)

JOHNSON, RICHARD. The Revels man may be the same as the provincial player at Banbury who once gave his name as Richard Johnson and once as Richard Whiting (q.v.); otherwise he is unknown except for his role in *Messalina*.

c. 1634?—'Montanus a Knight in *Rome* defence vertuously inclined. Rich. Johnson.' in the King's Revels cast for Richards' *Messalina, the Roman Empress*. (1640 ed. B.M.)

JOHNSON, WILLIAM. There is only a possibility that the Johnson who was one of the leaders of the odd provincial troupe and the friend of the King's trumpeter were the same man.

1636, Oct. 3—'William Johnson of Whitecrostreete' was committed for burying Samuel Underhill, a trumpeter, with illegal splendour. (See George Bosgrave.)

1639/40, Jan. 9—'Given to Georg Corden Servaunt to the Earle of Leic, Willm Johnson servaunt to the lord Clifford Georg Sander-son servant to the Lord Goring & 13 more assistants players who had the Kings patent to play' at Coventry. (Murray, ii. 254.)

JOLLY, GEORGE. Jolly was a very well-known actor in Germany from at least 1648 until 1660 and an important manager in England after the Restoration (Hotson, pp. 167-94), but the records

printed below offer the first evidence that he was an actor before the closing of the theatres. Though there is no direct indication of his company, it is likely that he was connected with Prince Charles's men at the Fortune, for Mathew Smith (q.v.) was a prominent member of that company, and Jolly seems to have lived with him, possibly as an apprentice. The Fortune, at which the Prince's men were then performing, was located in the parish of St. Giles

I doubt if the barber chirurgion who had a daughter in 1630 can be identified with the actor who was still active in 1673. Possibly the barber was the father of the actor.

1629/30, Jan. 8—'Mary daughter of George Jolley Barber Chirurgion of St Martins Aldersgate in the house of William Perkins in Morelane' chris. St G.C.

1640, July 9—'John sonne of George Jolly Player in ye house of Mathew Smith Playe^r in Whitcrostr^t chris St G.C.

1640, July 13—'John sonne of George Jolly Player' bur. St G.C.

JONES, BARTHOLOMEW. This minor provincial actor would probably have remained entirely unknown if his company had not made the mistake of visiting Puritan Banbury. There must have been many dubious touring companies of this sort in the time.

1633, May 2—'Examination of Bartholomew Jones [at Banbury]. Has gone with this company up and down the country these two years, and has acted his part in divers places. They played by virtue of this commission at Leicester, Market Bosworth, Stanton, Solihull, Meriden, and Stratford, at Sir Thomas Lucy's, and divers other places. At Coventry and other places where they played not they received rewards. The commission under the privy seal was one Edward Whiting's, and he and Richard Bradshaw were partners, and were both gone to London.' (C.S.P., Dom., 1633-4, p. 47)

1633, May 3—'Further examination of the same. Bradshaw bought the commission of Edward Whiting at Nottingham some two years since. They made use of this commission because the other was out of date. He saw Bradshaw pay Whiting three pieces for this commission. Bradshaw went from Keinton, co. Warwick, on Saturday last towards London. Appointed to meet them on Monday next at Thame, co. Oxford. The commission from the Master of the Revels was rased by one of their company that is gone from them. The Master of the Revels will give allowance to the rasing if he be paid' (Ibid.)

1633, May 6—The above examinations were enclosed in a letter from the Lord Mayor and Justices of Banbury to the Privy Council. With the examinations the Mayor and Justices say they 'Send a patent of licence pretended by the bearers to be granted by his Majesty, and a commission from the Master of the Revels. The patent they suspect, the commission they find rased. The parties are wandering rogues, if not more dangerous persons, as appears by their examinations, in which it is apparent they have changed their names. Have committed them to prison until their Lordships' pleasure be signified.' (Ibid.)

1633, May 22—The Privy Council entirely approves the actions and suspicions of the Lord Mayor and Justices and orders Jones and Richard Whiting, Edward Damport, Drew Turnor, Robert Haughton, and Richard Collwell fetched from the jail at Banbury. Since the men are accused of giving false names, these may be assumed. (*M.S.C. 1. 384-5*)

1633, June 3—The players appeared in London before the Privy Council. (*Ibid.*, p. 385)

1633, June 8—'This day the Players form'ly sent for from Banbury were discharged out of the Messeng^{rs} custody vpon Bond guen to be forthcoming whensoe' they should be called for' (*Ibid.*)

JONES, EDWARD Jones may have been some sort of a caretaker at the theatre, which was not demolished until August 1655 (Adams, p. 233), it is possible, however, that there was some adjacent tenement which was distinguished in this way in the parish

1646/7, Feb. 2—'Edward Jones at ye Play-house' bur. St Anne's Blackfriars.

JONES, JAMES. There were too many Joneses in seventeenth-century London to make it very likely that Elizabeth was the daughter of the provincial actor, though the parish of St Giles in the Fields was a theatrical neighbourhood.

1613, May 31—He was named as a boy in a patent to Lady Elizabeth's of this date which was copied at Coventry 28 March 1615. (See *R.E.S. 1. 183.*)

1624, Apr 9—The Exeter records show that James Jones was named in a confirmation of this date attached to a patent of 31 October 1617 and brought to Exeter and Norwich by William Perry in 1624. The Norwich record supplements the Exeter one, which is confused. The reference in the Exeter record to the company as 'Children of the Revels of the late Queene Anna' must have been copied from the confirmation, as the licence was issued more than a year before the death of Queen Anne (*Hist. MSS. Com.*, Records of the City of Exeter, p. 171, and Murray, II 273, 347)

1639, Aug. 18—'Elizabeth Daughter of James and Ann Jones' chris St. G.F.

JONES, JOHN. A Jack Jones appears in the Admiral's plot for *Tamar Cam* in 1602, and three children of John Jones were baptized at St Bodolph's Aldgate in 1609, 1610, and 1615; in the last baptismal entry the father is called a player. Neither the parish clerks nor, apparently, anyone else drew a very sharp line between actors and miscellaneous entertainers in the seventeenth century (see Edward Gibbs).

1625, May 7—'John Jones and Boxer Tumblers' were at Norwich. (Murray, II 371)

1630—'Indictment of John Jones of St. Michaels in Bedwardine Labourer for performing at Upton on Severn under a so called license from Sir Henry Harbert Knight Master of the Revels in these words ". I have by these presents lycensed and authorized

John Jones Anne his wife Richard Payne Richard Jones and their assistants to set forth and shew . . . motion with divers stories in it as also tumbling vaulting sleight of hand and other such like feats of activity . . . ' Such license being false and counterfeit.' (Murray, ii. 410-11, from *Worcestershire County Records*, 1900, 1. 470)

JONES, OLIVER. Oliver Jones is known only as a member of the curious Queen of Bohemia's company of 1628 (see pp. 188-90). He cannot be certainly identified with the man married at St. James's, but the combination of names is not common.

1626, Nov. 14—'Oliuer Jones & Eliz Price lic ' mar. St J C.

1628, June 30—'Oluer Jones' is tenth in a list of 'Queen of Bohemia's Players' sworn Grooms of the Chamber to His Majesty. His name has been substituted for that of 'John Iewell' deleted. (M.S.C. ii. 347.)

JONES, RICHARD. Jones is frequently mentioned in the Dulwich manuscripts. As early as 1583 he was a Worcester's man, and he went to Germany with that company in 1593. From 1594 to 1602 he appears as an Admiral's man, in 1610 as a Revels patentee. For the next fifteen years he is heard of only in Germany. An undated letter—apparently written before the death of Philip Henslowe—on the same subject as that of 1620 shows that Harris Jones was the wife of Richard and that she had inherited the Leopard's Head from her father.

I think it probable that the provincial entertainer of 1630 and 1638 was another Richard Jones; fifty-five years seems too long for a man to continue to act.

It has been said (Nungezer; Chambers, *E.S.*) that a Richard Jones is traceable in the token books of St. Saviour's. This is a bit misleading, for while the token books do carry the name Richard Jones frequently, the registers show numerous Richard Joneses living in the parish—a baker, a tailor, a merchant, a waterman, a carrier, a basketmaker, a gentleman, and a poor man—but no player.

1620, Apr. 1—'Haris Joones to M^r Edward Allinn

'Ladro (?) from Dansicke the firste of Apriell, 1620. My aproved good frinde M^r Allin, your helleth wished in the lord witith your good wife, trvsting in God you ar both in good hellth, as I was at the wryting her of. Thes few lines is to intreate your worshype to stand owr good frinde as you hath bin before. I sente you a leeter of atorny by M^r Babties [Baptist?] abowte the lebickes hed [Leopard's Head]; I knowe not whither you hath reseafed it or no. I would intreate your worship to sende me word how M^r Rowly hath delte with me for my rente by this baer [bearer] her of. My husband is with the prince, and as yt I am here in Dansicke lockinge evry daye [to] gooe to him. Thvs desirin God to bles you with your good wife, I commyt you to the almyty God. Your pore frinde to command, Haris Joones. H. I.' (MSS. Dul., pp. 52-3.)

1623, Aug. 30—Richard Jones, Johan Kostressen, and Robert Dulandt, musicians, petitioned the Duke of Wolgast for permission to return to England. (Meyer, *Sh. Jahr* xxxviii 209)

1624, July 10—Having failed in his English project, Jones petitioned the Duke of Wolgast to be re-employed (Ibid., p. 210.)

1630—Richard Jones and two others were indicted at Worcester for forging a licence from the Master of the Revels. (See John Jones)

1637/8, Jan 12—'Robert Browne, Georg Hall, & Richard Jones players by warant, who had a motion to shew expressing the worlds abuses', were at Coventry this date. (Murray, ii 253)

JORDAN, THOMAS. Jordan is an interesting, if somewhat obscure, figure, whose literary compositions and swindles after the Restoration show him to have been a man of no small impudence. His membership in the company of the King's Revels before the closing of the theatres is demonstrated by the *Messalina* cast and perhaps by the Norwich list. He may well have remained with this company through their transformation into Queen Henrietta's men in 1637 and on to the closing of the theatres, but there is no evidence of his company affiliations after the *Messalina* cast.

One of the most puzzling of Jordan's works is *Money Is an Ass*, which he says was written and acted when he was fifteen. The prologue implies that the actors were all boys, says that there were only eight of them, that the play had never been acted before, and that Jordan had been their only director. Of the cast of eight whose names appear in the first quarto, five are named in the long list of players copied at Norwich in March 1634/5. The most I can make of this is that Jordan wrote the play for himself and the other boys of the Revels company and that their masters allowed them to act it, probably on tour. Jordan's well-known mendacity forces one to accept any of his statements with reservations.

The prologue to *Tricks of Youth* implies—though it by no means proves—that Jordan was connected with the surreptitious acting at the Red Bull before the Restoration, as do the last six lines in his prologue for *The Tamer Tamed*, acted June 24, 1660 (quoted here from *A Nursery of Novelties* [1665?], p. 20).

Pray keep your seats, you do not sit in fear
 As in the dangerous dayes of Oliver;
 It is not now (in good time be it spoke)
Enter the Red-Coats, *Exit* Hat and Cloak
 But such a prosp'rous change doth now attend ye,
 That those who did affront ye, shall defend ye.

The prologue to *The Tricks of Youth* I have taken from the HN copy which lacks the first four lines, evidently because someone has cut out Jordan's stamped dedication from the recto of the leaf. These lines are supplied from the B.M. copy of the book, very kindly transcribed for me by Mr. Arundel Esdaile. The prologue

is not dated in *The Tricks of Youth*, but the reprint of it in *A Nursery of Novelties*, p. 15, is dated 16 August 1660. The *Nursery of Novelties* version of the poem shows numerous alterations in capitalization and punctuation, and line 20 has been changed to read, 'And are secur'd, but our magnifick Ladies', and line 24 to read, 'Nullifies them, and gives us a new Essence'.

I cannot feel very confident about any of the parish register entries concerning Thomas Jordans. The marriage of 1632 is surely too early to be that of the Revels boy; the burials of 1638 might possibly be those of his wife and son.

1632, June 14—'Thomas Jordan & Anne Baggont' mar St. Andrew's by the Wardrobe (Bod.)

c. 1634?—'Lepida mother to *Messalina—Tho Jordan*' is in the cast for the King's Revels production of Nathaniel Richards's *Messalina* (1640 ed. B M.)

1634/5, Mar 10—His name is in the full list of players at Norwich, some seem to be King's Revels men, though the records do not give the name of the company, which was probably an amalgamation. (Murray, 11 356, see above, pp. 286 and 288-9)

c. 1635—'Captain Penniless—*Tho Jordan*' stands first in the cast for his play, *Money Is an Ass*, in the 1668 quarto. He says in the verses to certain copies of the play,

The Play was writ by Me, & pleas'd the Stage
When I was not full fifteen Years of Age
(1668 4° B M. and R E S 1. 219)

1637—Jordan's *Poetical Varietie*s, published this year, is dedicated to 'The Mecoenas of Candid Industry, Mr John Ford of *Grayes-Inne*, Gent', and contains elegies on John Honyman and Richard Gunnell and a number of commendatory verses, of which the following are extracts (1637 4° B M.)

Of my friend Mr Thomas Jordan, *Tetrastichon*
Tho Heywood.

To my Friend Mr Tho Jordan on his Poems,
Which I title, His *Vnder-wood*.

. . . That one so young should hold
The club up aginst the Giant ignorance
Rich Brome

To Mr. Thomas Jordan on his Fancies.

We that are old in th'art must leake,
And worne with often usage breake;
Thy yonger pot the Muses will
With their best waters alwayes fill,
When we are gone, the World shall see,
A full-brim'd Helicon in thee.
Tho Nabbes.

To his Friend the Author Mr. Thomas Jordan,
on his Varietie

Ed. May.

On my Friend and adopted sonne Mr *Thomas Jordan* the Infant-Poet of our Age

J. B.

1638, July 21—'Elisabeth wife to Thomas Jordan' bur. St. Anne's Blackfriars.

1638—In Jordan's *Wit in a Wilderness of Promiscuous Poetry* (N D) is 'A Poem composed, and spoken by the Author to the late King at the Dedication of Mr Tho. Bushel's Rock at Euston in Oxon, 1638, in the person of Caliope'. The quarto is not dated, but it contains an epitaph on a man who died in 1653

1638, Sept 19—'Richard sonne of Thomas Jordan' bur. St. G.F

> 1640—He contributed complimentary verses to the 1640 edition of Nathaniel Richards's *Messalina*. (1640 ed. B M)

1640—'T Jourdan' contributed commendatory verses to Rawlins's *Rebellion*, acted 'by his Majesties Company of Revells'. (1640 4^o HN)

1641, Aug 2—Sir Henry Herbert licensed Jordan's *Walks of Islington and Hogsdon* The licence is printed after the epilogue in the 1657 edition of the play (1657 4^o HN)

1642—Jordan printed his Royalist tract, *Rules to Know a Loyal King from a disloyal Subject*

1660, Aug 16—In the second issue of *The Walks of Islington and Hogsdon*, called *Tricks of Youth* (some copies dated 1663), is the set of verses quoted below When Jordan reprinted them in his *Nursery of Novelties*, he entitled them, 'A Prologue to the King, August 16, 1660'

Sure such a Glory, so Serene, so Bright,
Started from Chaos when God cal'd for Light;
For like that glittering Birth of Beams, you do
Transluminate this Western world, from you
Our Saint, our Soul, our Sovereign, our King,
We live and grow, as the Sun broods the Spring.
Then (as in Loyalty oblig'd) 'tis fit
We render part of our small Stock, our Wit,
Which hath so long been cramp't under their rage,
Who durst not see their actions on the Stage,
That numb'd with a stupidity, we fear
We shall assault the softnesse of your ear
We have been so perplext with Gun and Drum,
Look to your Hats and Cloakes, the Red-coats come.
D'amboys is routed, *Hotspur* quits the field,
Falstaff's out-filch'd, all in Confusion yeild,
Even Auditor and Actor, what before
Did make the *Red Bull* laugh, now makes him roar.
We curse the Misery in which our Trade is,
And are imprison'd, but our large siz'd Ladies
(Thinking to 'scape them) are torn by the throats
And like Wine Porters put in Petty-coats) [sic]
Dragg'd to the *Muse* for Plotters; But *Your Presence*
Hath nulified their power, and given us Essence.
Till YOU came hither all was so forlorn,
We wisht we had been buried, or unborn;

All things were *Retrograde*, the Night and Day
 Were shrinking to *Prima Matera*.
 We liv'd in such a strange distorted Age,
 Men durst not see their Figures on the Stage,
 But furious as the deform'd Lady was,
 Who for revenge broke her owne *Looking-glasse*,
 They crackt our *Mirror*, and now none but YOU
 Dread Majesty, can mend, or make us new.

T. J.

1685—He is said to have died in this year, since a successor was appointed for him as city poet. (D.N.B.)

JUBY (JEBUBE, JEWBE, JEWBEY, JEWBY, JEWEBEY, JUBE, JUBEY, JUBIE, JUBYE), EDWARD Juby was a prominent member of the Admiral's—Prince Henry's—Palsgrave's company from 1594 to his death in 1618. He appears frequently in Henslowe's Diary as a member of the company, and a letter of Charles Massey to Edward Alleyn in 1613, as well as William Wilson's letter in 1617, implies that Juby was business manager of the Palsgrave's men, his position in the list of signatories to the Fortune lease in 1618 indicates his seniority if not his management of the company.

He lived in the parish of St. Saviour's Southwark, where his children appear in the registers from 1599 to 1617. (See Bentley, *T.L.S.*) In most of these years the token books of the parish show him to have lived in Oares Rents, and the accounts in Henslowe's Diary show that he was a tenant of Henslowe at that place in March 1602/3.

Richard Juby and William Juby, who were also Admiral's men, disappear after 1602.

1617, Aug. 11—'Tabitha Jubey a childe' bur. St. S S. (She was baptized as the daughter of Edward Juby 'a player' 15 September 1614) > 1617, Nov. 2—William Wilson refers to Juby and Downton as leaders of the Palsgrave's men. (See William Wilson)

1618, Sept. 13—'mr Juby & His wife' dined with Alleyn unexpectedly (Young, ii. 103.)

1618, Oct. 31—He was the first member of Palsgrave's who signed the lease of the Fortune from Edward Alleyn (Hens. *Paps.*, pp. 27-8)

1618, Nov. 20—'Edward Jubye a man buried in the church' St. S S

1622—His widow Frances held his share of the Fortune lease. See Frances Juby.

JUBY, FRANCES.

1622, Apr. 28—'mrs Jobye, wido Hudsone Jo goodman: & mighell: & dawly din Here' (Alleyn's Diary, Young, ii 236.)

1622, May 20—Alleyn granted 'ffrauncis Juby of Southwark in the County of Surrey widowe' a lease of one-half share of the new Fortune. (Hens. *Paps.*, pp. 29 and 112.)

KANE
 KAYNE } *see* CANE, ANDREW.
 KEIN

KELLOCK, JOHN. He probably served the Prince in some capacity other than that of a player.

1618, Oct 4—'Philadelphia Kellock d of John the Princes servant' chris. St S S

1627, June 25—He made his will, which contains nothing of interest; it was probated 15 August (P C C. 82 Skynner)

KEMPSTON (KIMPTON, KNIPTON), ROBERT. He was evidently a leader of the provincial King's Revels company.

1629, Dec 30—'Robert Kimpton', Nathaniel Clay, and Thomas Holman were named in the licence from the Master of the Revels which was shown at Reading 12 November 1630. (Murray, ii. 386)

1631, Sept 23—'Paid given to Robert Knipton & John Carr players of the Revels the 23th of September last as appeareth by a bill', 5s., at Coventry (Ibid , p 251.)

1632, Sept 8—'This day Robt Kempston and other of his Company of the Revels .. are lycenced to play' at Norwich. (Ibid , p 354.)

KENDALL, RICHARD. It seems likely that Kendall's position as wardrobe keeper at Salisbury Court was related to his apprenticeship to a tailor. The information which he gave Crosfield suggests that the acting companies may have had more to do with the creation of their own costumes than has been suspected. The fact that the wardrobe keeper accompanied the troupe on tour is interesting; no doubt Kendall was drafted for minor roles in King's Revels plays.

I know of no evidence either for or against Kendall's identification with the man who married Joan Nabbes in 1635.

1634, July 18—Crosfield's diary has under this date, 'One Richard Kendall about y^e age of 50 or upwards, belonging to y^e Company of players of Salisbury Court that came to Oxford this yeare came to see me & related unto me diverse particular stories vizt.

i. of his particular state & education in his youth at Kirkby Lonsdall where he served his Apprenticeship to a Talor, & afterward went to Cambridge where he stayd but little, & then went to London where he became servant to Sir W^m Slingsby—and nowe he is one of y^e 2. Keepers of the Wardrobe of the said Company.' (Crosfield's Diary, pp 71-2.)

1634/5, Mar 10—His name is in the full list of players at Norwich. Some of them seem to be King's Revels men, though the records do not give the name of the company, which was probably an amalgamation (see pp. 286 and 288-9). (Murray, ii. 356)

1635, Oct. 25—'Richard Kendall & Joane Nabes of this p. by banes, p. Mr Morse' mar. St. Martin Orgar. (Challen, *Marriages*)

KEYES, RALPH.

1623, May 21—Markham's suit mentions 'Raphe Keyes att the Crosse Keyes in Knighte Ryder streete London'. He was possibly an actor, as most of the others sued were. (See Appendix, p. 682.)

KEYES, ROBERT.

1623, May 21—Markham's suit mentions 'Roberte Keyes of St Brydes Lane'. He was possibly an actor, as most of the others sued were. (See Appendix, p 683.)

KEYNE, KEYNES, ANDREW (*see* CANE, ANDREW).KIMPTON, ROBERT (*see* KEMPSTON, ROBERT).

KING, JOHN. He testified in *Smith v. Beeston*, 5 May 1620, as 'John Kinge of London gent of thage of fortie six yeaeres or thereaboutes'. (Wallace, *Three Theatres*, p 47.) Though he is not called a player, the information which he shows in his testimony would not be easily obtained by any except one fairly closely connected with the Red Bull while Queen Anne's men or the Revels company were there.

KIRKE (KERKE, KIRK, KYRKE), JOHN. It is by no means certain that all these notices of Kirke refer to the same man, but there is enough evidence to make them worth consideration.

Mr W. J. Lawrence has no hesitation in identifying the actor and the dramatist (*Stud. Phil.* xxi. 586 ff.), and though the evidence is slight, the fact that both actor and dramatist are associated with the Red Bull theatre is significant.

Kirke's career as an actor seems to have been mostly at the Red Bull, first as a member of the Red Bull company and then as a Prince Charles's man (see above, pp. 271-5). In 1640, however, the Princes' men went to the Fortune and apparently remained there until the closing of the theatres.

The Kirke who brought the two plays to Herbert in June 1640 was probably a manager or bookkeeper, for it was generally these officials and not the dramatists who brought plays to be licensed. It is not impossible that the Prince's player should have become a responsible manager in the company, for Crosfield said that in 1634 he was one of the leaders of the Red Bull company, and he may have become equally valuable after he transferred to Prince Charles's men.

Finally, there is some reason to identify the actor and the John Kirke in St. James's Clerkenwell, for this is the parish of the Red Bull with which the actor was so long associated, and the rather unusual Christian name, Parry, given to John Kirke's son in 1641 suggests a tribute to William Perry, the veteran leader of the provincial troupe to which John Kirke had belonged.

If Thomas Jordan's poem commemorates the player, as it may, since Jordan wrote elegiac verses to Gunnell and Honyman without reference to their theatrical careers, then we have evidence that Kirke became a merchant after the close of the theatres. One cannot be sure even of this, however, for Jordan was quite

capable of making his old poem of 1643 serve for another John Kirke in 1665.

1629, Nov. 10—'John Kerke' is named just after the leaders of the troupe in a licence of this date granted to William Perry and Richard Weekes, 'his Majestie's sworne servantes . . . all of the Red Bull company', it was shown at Reading 30 November 1629 Eight men were named (Murray, II 386)

1633, Nov 6—'Marie d of John Kirke' chris. St J C

1634, July 18—Kendall told Crosfield, 'The Fortune in Golden Lane, y^e cheife Mr W^m Cartwright, Edward Armestead, John Buckle, John Kirke' (Crosfield's Diary, p. 72, see Appendix, p 688.)

1634, Sept. 19—'Marie d of John Kirke' bur St J C.

1635, Dec. 12—'Iohn Kirke' and three others were named in a warrant to swear them Grooms of the Chamber in ordinary without fee to attend the Prince in the quality of players (M S C II. 377)

1638—The rent of a 'John Kerke' in St Michael le Querne was assessed at £20 (London, 1638, p. 152)

1638—The 1638 quarto of Henry Shirley's *The Martyr'd Soldier*, acted by Queen Henrietta's men, has a dedication to Sir Kenelm Digby, it is signed 'I. K.' in the HN copy, but Bullen says (*Old Plays*, I. 172) that in some copies 'John Kirke' is given in full

1638, July 13—His *Seven Champions of Christendome* was entered S.R. and published the same year The title-page says it was 'Acted at the Cocke-pit, and at the Red-Bull in St. Johns Streete, with a generall liking'. (1638 4^o B M)

1641, May 1—'Parrye s. of John Kyrke & Eliz. vx' chris St J.C.
'Parrye s of John Kyrke' bur 2 Dec 1642

1642, June 8—'Received of Mr Kirke, for a new play which I burnte for the ribaldry and offense that was in it' £2 (Herbert, p. 39.)

1642, June 8—'Received of Mr Kirke for another new play called *The Irishe Rebellion*, the 8 June, 1642' £2. (Ibid.)

1642/3, Mar 22—'John s. of John Kyrke & Eliz. vx' chris. St J C
'John s. of John Kyrke' bur. 12 Oct 1647.

1643—The following poem is in Thomas Jordan's *Piety and Poesy* (1643 ed. B M)

An Epitaph on my worthy Friend, Mr. John Kirk.
Reader, Within this Dormitory, lies
The wet Memento of a Widdows Eys,
A Kirk, though not of Scotland, One in whom
Loyalty liv'd, and Faction found no room.
No Conventicle Christian, but he Died
A Kirk of England by the Mothers side
In brief, to let you know what you have lost,
Kirk was a Temple of the Holy Ghost.

The same poem was printed in Jordan's *Nursery of Novelties*, 1665 (?), where it is entitled, '*An Epitaph on My John Kirke, Merchant.*'

KITE, JEREMY (JEREMIAS). The St. Giles' registers and the list of English actors at The Hague leave no doubt that there was an actor named Kite, but the easy confusion of the name with Knight

makes it uncertain whether we have any English references to him outside the parish registers.

1627, Apr. 4—'Wm son of Jerymie Kite Player' chris St. G C.
 1628—'Mr Kite, a playe' & his Companie' at Leicester. The name is probably a mistake for Knight (see Knight, —) (Murray, ii 317)
 1632/3, Feb 20—'ffrancis da' of Jeremy Kite Player' chris St G C.
 1644, Nov—1645—The names of an English company of actors residing at The Hague at least from November 1644 to 1645, as recorded in an act passed by notary, were 'Jeremias Kite, William Coock, Thomas Loffday, Edward Schottnel [sic], Nathan Peet and his son'. The entry is quoted by J H van Lennep in *N & Q*, Second Series, ix 48–9, from L. Ph C van den Bergh, 's *Gravenhaagsche Bijzonderheden* (1857), pp. 20–3.

KNELLER, JAMES Kneller is known only from these two provincial records. It is possible that James Kneller is a misreading of James Sneller (q v.).

1613, May 31—Named as a boy in a patent for Lady Elizabeth's company of this date which was copied at Coventry 28 March 1615. (See *R E.S.* i 183.)
 1624, Apr. 9—The Exeter records show that James Kneller was named in a confirmation of this date attached to a patent of 31 October 1617 and brought to Exeter and Norwich by William Perry in 1624. The Norwich record supplements the Exeter one, which is confused. The reference in the Exeter record to the company as 'Children of the Revells of the late Queene Anna' must have been copied from the confirmation, as the licence was issued more than a year before the death of Queen Anne (*Hist MSS Com*, Records of the City of Exeter, p 171, and Murray, ii 273, 347.)

KNIGHT, —. The extant records leave us confused among at least two men named Knight and one named Kite. The Knight who was bookkeeper for the King's company in 1632 and 1633 was probably either Anthony or Edward, since the King's men would surely need an exemption for their bookkeeper, and since it is a little improbable that three Knights should be connected with the company. I should think Edward the more likely, since he is placed first in the list, and the bookkeeper would be more important than musicians and hired men.

I know of no evidence either for or against the identification of Anthony Knight and the provincial player.

It seems to me safest to assume that neither 'Knight' nor 'Kite' in the Leicester records of 1628 is a mistake, but that the two entries refer to distinct companies, for it was not usual for a company to appear at the same town twice in one year. It is curious that the only known references to Knight's company and to Kite's company occur at Leicester in the same year.

1628—'Knight and his Companie, beinge Players' were at Leicester (Chamberlain's Accounts). (Murray, ii 317)

1628—‘Mr Kite, a playe’ & his Companie’ were at Leicester. This item immediately follows the preceding one in Murray’s extracts, but none of the five 1628 items is dated, so that the man mentioned might be either Knight as above, or Jeremy Kite

1632, Oct. 12—‘Received of Knight, for allowing of Ben Johnsons play called *Humours Reconcl'd, or the Magnetick Lady*, to bee acted, this 12th of Octob 1632, 2l o. o’ (Herbert, p. 34.)

1633, Oct. 21—On October 18th Sir Henry Herbert had sent to the King’s men to stop a performance of *The Tamer Tamed*. After he had got hold of the MS. and expurgated it, he wrote the following note which he copied in his office book

‘Mr. Knight,

In many things you have saved mee labour, yet wher your judg-
ment or penn fayled you, I have made boulde to use mine. Purge
ther parts, as I have the booke. And I hope every hearer and player
will thinke that I have done God good servise, and the quality no
wronge, who hath no greater enemies than oaths, prophaness, and
publique ribaldry, whch for the future I doe absolutely forbid to
bee presented unto mee in any playbooke; as you will answer it at
your perill.’

‘This was subscribed to their play of *The Tamer Tamed*, and directed to Knight, their book-keeper’ (Herbert, p. 21)

1636, Oct. 3 and Dec. 1—A Philip Knight, with sixteen others, several of them actors and all of St. Leonard’s Shoreditch, burned Thomas Undrill with illegal splendour. (See George Bosgrave.)

KNIGHT, ANTHONY (*see also KNIGHT, —*).

1624, Dec. 27—‘Anthony Knight’ stands sixteenth in the list of twenty-one men, ‘Musitions and other necessary attendantes’, whom Herbert exempted from arrest as being necessary to the King’s company (see above, pp. 15–16). (Herbert, p. 74.)

KNIGHT, EDWARD (*see also KNIGHT, —*).

1615/16, Mar. 20—‘Edw: Knight’ witnessed an agreement between Alleyn and Meade of the one part and the Prince’s men of the other. (Hens Paps., p. 91.)

1623, May 21—Markham’s suit names ‘Edwarde Knighte att the George Alley in Goulding Lane’. (See Appendix, p. 682.)

1624, Dec. 27—‘Edward Knight’ stands first in the list of twenty-one attendants of the King’s company whom Herbert exempted from arrest. (Herbert, p. 74.)

KNIPTON, ROBERT (*see KEMPSTON, ROBERT*).

KOSTRESSEN, JOHAN. With Richard Jones and Robert Dulandt, two other musicians in the service of the Duke of Wolgast, Kostressen petitioned on 30 August 1623 to leave Wolgast and return to England. (Meyer, *Sh. Jahr.* xxxviii. 209.)

LACY, JOHN. That the famous Restoration actor and dramatist had become a player before the closing of the theatres we know from Aubrey and from the record of his ticket of privilege as one of Beeston’s Boys. Aubrey says that Lacy was born in Yorkshire,

near Doncaster, and that Ben Jonson took a note of his Yorkshire words and proverbs for his *Tale of a Tub* (Aubrey, *Brief Lives*, ii. 28.) Since he was famous as a dancer in the Restoration, one would guess that he had danced at the Cockpit.

The apprenticeship to Ogilby (q.v.) arouses one's curiosity. Aubrey seems to say that Lacy was apprenticed to Ogilby and at 'the . . . playhouse' at the same time. The fact that Ogilby built the first Dublin theatre a few years later and attracted to it James Shirley, a playwright of the Cockpit, suggests that Ogilby may have had some familiarity with the Cockpit, which was not too far from his dancing school in Gray's Inn Lane.

For Lacy's career as a Restoration actor, see Nungezer, Hotson, and the *D.N.B.*

1631—'Came to London to the . . . playhouse, 1631. His master was . . . Apprentice (as were also . . . and Isaac) to Mr. John Ogilby' (Aubrey, *Brief Lives*, ii. 28.)

1639, Aug. 10—'John Lacie' was third in a list 'of ye young Company of at ye Cockpitt Players' for a ticket of privilege (M.S.C. ii. 390-1.)

1642—Lacy was 'lieutenant and quartermaster to the lord Gerard'. (Aubrey, *Brief Lives*, ii. 28.)

1681, Sept. 17—'He made his *exit* on Saturday September 17th 1681, and was buried in the farther churchyard of St Martyn's in the fields on the Monday following, aged . . .' (Ibid., pp. 28-9.)

LANCASTER, SILVESTER

1640, Apr. 25—'Silvester Lancaster' was first in a list of the 'Princes Players hired men' who were not to be 'hindred or diverted . . . or otherwise molested'. (M.S.C. ii. 394-5.)

LAU, HURFRIES DE. De Lau was a member of the French company which visited England in 1635 and, after acting at the Cockpit during Lent, received permission to remodel Le Febure's riding academy for their theatre. (M.S.C. ii. 375.)

1635, May 5—'A warrant granted to Josias D'Aunay, Hurfries de Lau, and others, for to act playes at a new house in Drury-lane, during pleasure, ye 5 may, 1635.' (Herbert, p. 61.)

LEE (LEIGH), ROBERT. Lee's earliest appearance was c. 1590 as a Strange's man, but he is first known as an important actor in Queen Anne's company in March 1603/4. All his later appearances are as a Queen Anne's man, chiefly in the provinces, where he was long a leader of the road company. His name is to be found in the registers of St. Bodolph's Aldgate from February 1594/5 to 1608, and he is probably the Robert Lee who appears thereafter in St. James's Clerkenwell, which would be a convenient residence for an actor always in Red Bull companies.

1616, Mar. 30—'Robert Lee' was eighth in a licence for Queen's presented at Norwich, all but Swinnerton and Lee were absent. (Murray, ii. 340-1.)

1616, May 20—'Roberte Lee' was paid for four plays given by the Queen's company at court (Chambers, *E S* iv. 183.)

1617, May 31—Robert Lee brought to Norwich a 1611 exemplification of Queen Anne's 1609 licence and got leave to perform for three days (Murray, ii. 343.)

1617, Oct 31—One of four leaders named in a patent of this date which was shown at Norwich 29 August 1618 (see Rossiter) (Ibid, p. 345.)

1619, >May 13—As a member of Queen Anne's company, 'Robert Leigh' was first in the list of players allowed black cloth to wear in her funeral procession (*M S C.* ii. 325.)

1619/20, Feb 24—Lee and Long, with the rest of their company (not named, but probably Anne's) were granted a licence (Ibid i. 284.)

1622, July 8—'Robert Lee' was named first in the warrant for the licence for seven late Queen Anne's men to bring up children as the Children of the Revels (Murray, ii. 193-4.)

1622, Nov—Lee, Perkins, and other comedians to the late Queen Anne were named in a warrant for a licence (*M S C.* i. 284.)

1622—'Robert Lee' was first in Herbert's office book list of the 'chiefe players at the Red Bull, called the players of the Revells'. (Herbert, p. 63.)

1623, May 21—Markham's suit names 'Roberte Leigh in Clarkenwell Close', 5s (See Appendix, p. 682.)

1623, May 24—His name appears in a licence for Queen Anne's shown at Norwich by William Perry (Murray, ii. 347.)

1623, June 20—'Robert Leigh' received from Alleyn and with Gwalter's consent one of the latter's two shares in the Fortune (*MSS. Dul.*, p. 244.)

1640/1, Jan 31—'Robert s of Robert Lee' bur St J C.

LILLIE, GEORGE. It does not seem very likely that the player ought to be identified with the Barking taverner, but the Queen of Bohemia's company of 1628 was a curious organization, and it would be no more surprising to find that Lillie was a taverner than to find that Barnes (q.v.) was a carpenter.

1628, June 30—'George Lillie' was seventh in a list of 'Queene of Bohemia's Players' made grooms of His Majesty's chamber (see above, pp. 188-9). (*M S C* ii. 347.)

1633, Oct. 11—'A peticon of W^m Garrett against George Lillie debt 20^l' (Ibid, p. 410.)

1634, July 18—A George Lilly was a taverner at Barking, Essex. (*C.S.P., Dom*, 1634-5, p. 158.)

LILLIE, JOHN. The coupling of the names of John Lillie and Alexander Foster, both of whom were Lady Elizabeth's men, suggests that the debtors were players and may have been sued for a company debt.

1628, June 30—'Iohn Lillie' was fifth in a list of 'Queene of Bohemia's Players' sworn grooms of his Majesty's chamber (see above, pp. 188-9). (*M.S.C.* ii. 347.)

1629/30, Feb. 6—'A petition of William Steuens against John Lilly & Alexander Foster, debt 18^li. Answered (vizt) If Lilly & Foster doe

not giue y^e pet^r satisfac^{con} heerin before y^e expiration of one moneth after y^e sight heeroft, the pet^r may take y^e ordinary course of Law for his releife Febr 6th 1629/[30] ' (P.R.O., L.C. 5/183, p. 69.)

LOFFDAY, THOMAS (*see* LOVEDAY, THOMAS).

LONG, NICHOLAS Long, who appears only as a provincial player, was leading a company of Queen's Revels boys in 1612 and a Lady Elizabeth's troupe in March 1613/14. He was an associate of Philip Rosseter (q.v.).

1617, Oct. 31—'Robt Lee Philip Rossiter Willm Perry & Nicholas Longe' showed a licence of this date at Norwich on 29 August 1618. (Murray, ii 345.)

1619/20, Feb 24—'Robert Lee and Nicholas Longe wth the rest of their Companie' (unnamed, but probably a new organization of the late Queen Anne's company) received a licence (M.S.C. 1 284.)

1620, May 20—'Mr Longe brought his Mat^{ies} Patent to play &c dated in february last' at Norwich, company not named (Murray, ii 345.)

1621/2, Jan 21—'Nicholas Longe, Player' bur St. G C.

LOVEDAY (LOFFDAY), THOMAS. Loveday, who was a boy when he appeared in *Money Is an Ass*, was acting when the companies began after the Restoration. (See Hotson.)

1634/5, Mar. 10—His name is in the full list of players at Norwich, many of them seem to be King's Revels men, though the records do not give the name of the company, which was probably an amalgamation. (Murray, i. 279, and ii 356; see above, pp. 286 and 288-9.)

c 1635—'Clutch, *Tho. Loveday*' appears in the cast for Thomas Jordan's *Money Is an Ass* which is printed in the 1668 quarto. (B.M. 4^o.)

1644, Nov.—1645—'Thomas Loffday' was one of the English company residing at The Hague. (See Jeremiah Kite.)

LOVELL, THOMAS. Lovell's only appearances before the closing of the theatres show him to have been a boy actor. It is probable that he belonged to acting companies during the Interregnum, since he appears as a member of Davenant's company in November 1660. (See Hotson, p. 206.)

1634/5, Mar. 10—His name is in the full list of players at Norwich; many of them seem to be King's Revels men, though the records do not give the name of the company, which was probably an amalgamation. (Murray, i. 279, and ii. 356; see above, pp. 286 and 288-9.)

c. 1635—'Money. *Tho. Lovel*' appears in the cast for Thomas Jordan's *Money Is an Ass* which was printed in the 1668 quarto. (B.M. 4^o.)

LOWE, NICHOLAS.

1628, June 7—'Nicolas Lowe' is eighth in a list of thirteen actors

named in a new licence granted to Ellis Guest's unnamed company on this date and shown at Norwich 2 July 1628 (Murray, 11 353) c 1635—'Credit *Nich. Lowe*' appears in the cast for Thomas Jordan's *Money Is an Ass* which was printed in the 1668 quarto (B M. 4°)

LOWEN, G. Upon the basis of the solitary known allusion to G. Lowen, Mr. Baldwin (*Organization and Personnel*, pp. 198, 223, 377-8) builds up a career for him in the King's company from 1615 to 1623, assigns him a 'line', fits him to roles in sixteen plays, and discovers a number of his physical characteristics. This superstructure of conjecture seems a trifle top-heavy for its basis in fact.

1619, Aug.—The prompter's notes show that 'G. Lowen' played Barnavelt's daughter in King's production of *Barnavelt* (Frijlinck, *Barnavelt*, pp. 53, 55, Greg, *Dram Doc*, p. 272)¹

LOWIN (LOWEN, LOWENS, LEWIN, LOWINE, LOWING, LOWINS, LOWYN), JOHN John Lowin, who ranks with Heminges and Condell as the best known of Shakespeare's fellows and with Taylor as the most famous members of the Caroline company, was baptized at St. Giles' Cripplegate, 9 December 1576, the son of Richard Lowin, a carpenter. He was apprenticed in 1593 to Nicholas Rudyard, goldsmith, for eight years, and first appears as a player shortly after the termination of his apprenticeship, in 1602. No doubt it was his apprenticeship in the company which lead to his taking part in the pageant for the inauguration of a Goldsmith Lord Mayor in 1611.

Though he first appeared as a Worcester's man in 1602, he had entered the King's company by the time of the performance of *Sejanus* in 1603, probably about June. (Baldwin, *Organization and Personnel*, pp. 48-9.) He is probably the I. L. Roscio who published *Conclusions upon Dances* in 1607, and possibly the John Lowin who married Joan Hall, widow, at St. Botolph's Bishops-gate, on 29 October in the same year, though there was another John Lowin in that parish, baptized in 1582 and married to Elizabeth Clement in 1642.

It is not difficult to determine the type of role generally assigned to Lowin, for more than a dozen of his characterizations are known from extant casts and from the discussions in *Historia Histrionica*. He is the bluff and outspoken character, sometimes the honest friend, sometimes villain. As Mr. Baldwin phrases it, 'the fundamental characteristic of Lowin is a certain bluff gruffness, which may be of the "honest" soldier type, or that of the rather domineering villain. Hence he is both comedian and villain' (*Organization*

¹ Dr. Greg (p. 273) says that he played Barnavelt's wife, but this must be an error, since the directions seem to indicate fairly clearly that Lowen was the daughter. Furthermore, Dr. Greg assigns the part of the wife to 'nich' on the same page and does not assign the daughter.

and Personnel, p. 186 n.) He probably played Valentinian in *Valentinian*, Petilius in *Bonduca*, Leontius in *The Humorous Lieutenant*, Antonio in *The Maid in the Mill*, Piniero in *The Island Princess*, and Alberto in *The Fair Maid of the Inn* (*Ibid.*, pp. 200-2.) In many of his lines Lowin's great size is referred to, a characteristic which probably played its part in securing for him the post of King's Porter.

Lowin was not only a leading actor in the company but, after the death of John Heminges, one of its managers. Evidently Lowin and Taylor were selected as Heminges's successors before his death, for in 1628 they were joined with him in the receipt of payment for plays performed at court. Thereafter Lowin and Taylor, with the assistance of Swanston in the later days, regularly received grants and payments for the company; apparently they were generally thought of as the responsible members of the organization, for in 1634 Kendall told Crosfield that Lowin and Taylor were the masters of the King's company.

It was probably about the time that they succeeded Heminges as managers of the company that Lowin and Taylor became housekeepers in the Globe and Blackfriars, the shares in the Globe which they held between them were the same in number as those which had been held by Heminges.

Lowin seems to have spent most of his adult life in the parish of St. Saviour's Southwark, for he is listed in the token books 'At the further end of Mayden Lane' in 1601 and 1602, and 'Nere the Playhouse' from 1609 to 1623, he appears in the registers of the parish in 1638/9 and perhaps in 1619/20.

At the outbreak of the wars Lowin was too old to serve—indeed, one wonders if his services to the company had not been limited largely to managerial functions, as Heminges's had been, in the last few years of acting—and Wright says that he kept an inn at Brentford, where he died very old. Two burial entries have been noted as the actor's, one at St. Martin's-in-the-Fields in 1659, and another at St. Paul's, Covent Garden, in 1669 (*Mem. Act.*, p. 179), and both have been given by most writers on the actors since Collier. These two records must be rejected in favour of the St. Clement Danes entry given below, for it is the only one of the three which calls Lowin a player.

Lowin's portrait in the Ashmolean bears on the canvas the inscription, 'Aetat 64 Ar640', which verifies the baptismal entry at St. Giles' Cripplegate as that of the actor. The frame of the Ashmolean portrait has 'b1575 Dr659'. This is a much later addition than the inscription on the canvas, the birth date is demonstrably wrong, and I think that the St. Clement Danes entry shows that the death date is wrong. The acceptance of the player at St. Clement Danes as the King's man does not contradict Wright's statement about Lowin's great age (seventy-seven) or

his death at Brentford, for it is no more impossible for Lowin to have died at Brentford and been buried at St. Clement Danes than for Condell to have died at Fulham and been buried at St. Mary's Aldermanbury

1616—No 5 in King's cast for *The Mad Lover*. (1679 folio B.M.)
 1616-17—No 6 in King's cast for *The Queen of Corinth* (Ibid.)
 1616-18—No 7 in King's cast for *The Knight of Malta* (Ibid.)
 1617-18—He was overseer of Paris Garden (Chambers, *E S* 11 329.)
 1618, Nov 16—No 3 in King's cast for *The Loyal Subject* (1679 folio B.M.)
 1619, Mar 27—His name was fourth in a patent for the King's company (*M.S.C.* 1 280-2)
 1619, May 19—'John Lowen' was third in the list of King's men for livery allowance (*Hist. MSS. Com.*, Report IV, p 299)
 1619?—No 2 in King's cast for *The Humorous Lieutenant*. (1679 folio B.M.)
 1619?—No 5 in King's cast for *The Laws of Candy*. (Ibid.)
 c. 1619-20—No 2 in King's cast for *The Custom of the Country*. (Ibid.)
 1619-21—No 5 in King's cast for *Women Pleased* (Ibid.)
 1619-21—No 1 in King's cast for *The Island Princess* (Ibid.)
 1619-22—No 2 in King's cast for *The Little French Lawyer* (Ibid.)
 1619-23—'Bosola, I. Lowin' is in the cast of King's men prefixed to the 1623 quarto of *The Duchess of Malfi*. Since only one name is given, he apparently had the part in both the original production > 1614 and the revival of 1619-23 (1623 4° B.M.)
 1619/20, Feb 1—'John Lewin & Katherine Wooden with licence' mar. St. S S
 1620, Aug 13—'John Lowen & His wife dind w^t me' (Alleyne's Diary, Young, 11 186.)
 c. 1620—No 1 in King's cast for *The False One*. (1679 folio B.M.)
 1621—No 5 in King's cast for *The Pilgrim* (Ibid.)
 1621, Apr 7—His name was third in a livery allowance list of King's men. (*Hist. MSS. Com.*, Report IV, p 299)
 c. 1621—No 5 in King's cast for *The Double Marriage* (1679 folio B.M.)
 1622, May 14—No 1 in King's cast for *The Prophetess*. (Ibid.)
 1622, June 22—No 4 in King's cast for *The Sea Voyage* (Ibid.)
 1622, Oct 24—No 2 in King's cast for *The Spanish Curate*. (Ibid.)
 1623—'John Lowine' was eleventh in the actor list in the Shakespeare folio
 1623, May 21—Markham's suit names 'John Lowen of Lambeth'. (See Appendix, p. 683.)
 1623, Aug 29—No 2 in King's cast for *The Maid in the Mill*. (1679 folio B.M.)
 1623, Dec. 6—No 5 in King's cast for *The Lover's Progress* (Ibid.)
 1624, Oct. 4—Underwood in his will made 'John Lowyn' a legatee and overseer. (See Appendix, p 651.)
 1624, Dec 20—His name was seventh in the submission of the King's men for playing *The Spanish Viceroy* (*Herbert*, p 21, see above, pp 14-15.)
 1625, >May 5—As a member of King's, 'John Lowen' received 4

yards of black cloth for James's funeral procession, his name was fifteenth in the list (M.S.C. ii. 326)

1625, May 12—'A note by Sir John Coke, one of the Masters of Requests, for his first audience with Charles I. on May 12, 1625 (H.M.C. *Cowper MSS* 1. 194), contains the following "King James' servants . . . John Lowen, porter, who bought his place, being a player, for 200l, to be confirmed in it . . . His majesty's comedians to be sworn again in ordinary'" (R.E.S. 1 [1925], 184)

1625, June 24—His name was third in the list for a patent for King's (M.S.C. 1. 282-3)

1626—'Domitianus Caesar—John Lowin' is in King's cast for Massinger's *The Roman Actor*, lic 11 October. (1629 4^o B.M.)

1626, Nov 3—'A peticōn of Iohn Nicols agst. Iohn Lowen and Rich Robinson, debt 20^l. Answ. of Course.' (M.S.C. ii. 400) The same petition appears again dated 13 or 14 November (Ibid.)

1628, Apr. 10—With Heminges and Taylor he was paid £100 for plays given by King's in 1627 (Ibid., p. 346)

1628—No. 1 in King's cast for *The Lover's Melancholy*, lic. 24 November. (1629 4^o B.M.)

1629, May 6—No. 2 in list of King's for cloak allowance (M.S.C. ii. 350)

1629—'Eubulus an old Counsaylor—John Lewin' in King's cast for Massinger's *The Picture*, lic 8 June. (1630 4^o B.M.)

1629, June 29—The L.C. Books record a warrant for 'y^e apprehension of Richard Ewer at y^e complaint of Iohn Lowen' (M.S.C. ii. 350.)

1629?—'Mr Lewin, Iacomo' in King's cast of Carlell's *The Deserving Favorite* (1629 4^o B.M.)

c. 1630—'Vndermyne—A wealthy Citizen—John Lowen' in King's cast in the MS of Clavell's (?) *The Soddered Citizen*. (Sod. Cit., p. 3.)

1630/1, Feb. 18—'Received of Mr. Taylor and Lowins, in the name of their company, for the benefitt of my winter day, upon the second day of Ben Jonson's play of *Every Man in his Humour*, this 18 day of February, 1630—12l 4s. od' (Herbert, p. 44.)

1630/1, Feb. 18—'A license to Mr. Lowins, on the 18th of February 1630, for allowing of a *Dutch vaulter*, at their Houses, [the Globe, and Blackfriars]' (Ibid., p. 47.)

1630/1, Mar 17—A warrant for 'John Lowing in the behalfe of himselfe and the rest of his Company his Mat^{es} Players' to be paid £260 for plays given by King's at Hampton Court and Whitehall. (M.S.C. ii. 354-5)

1631, May 6 (lic.)—'Mr Lowin.' played Titus Flaminius in King's production of *Believe as You List*. (Sisson, B.A.Y.L., pp. xxxi ff.)

1631—The MS of Arthur Wilson's *The Swisser* (B.M. Add. MS 36759) gives his name in the cast for the Blackfriars' production 'Andrucho, A Swisser otherwise Count Aribert banisht . . . Lowin.' (Feuillerat, *The Swisser*.) In this play (iii. 2, ll. 112-13) Asprandus says to Andrucho,

Then thy great Beard and Bulke
Will grace the Gallowes well.

c. 1631—Lowin and Taylor acquired shares as housekeepers in the Globe and Blackfriars, as is evidenced by the statement in the

petition of Benfield, Swanston, and Pollard, 'Mr Tailor and Mr Lowen were long since admitted to purchase 4 partes betwixt them from the rest', and by the list at the end of their petition, showing that Lowin and Taylor each owned two housekeeper's shares in the Globe and one in the Blackfriars (*M.S.C. ii. 363-4*)

1631/2, Feb. 22—'A Warraunt for payment of 120*l*i** vnto Iohn Lowing Ioseph Taylor & Elliard Swanson for themselues & the rest of their fellowes his Mat^{es} Comædians' for plays given at Christmas. (*Ibid.*, p. 358)

1632—'BELLEUR, . . . of a stout blunt humor . . . Most naturally Acted by Mr *John Lowin* in King's cast for the 1632 revival of *The Wild Goose Chase*, printed 1652 (B M copy.)

1632—Alexander Gill's slanderous verses on Jonson's *Magnetic Lady* conclude with a reference to 'Lowine' and Taylor as lights of the stage. (*See Joseph Taylor*)

1632/3, Mar. 16—'A Warraunt for payment of 270*l*i** vnto Iohn Lowen Ioseph Taylor & Ellyard Swanston his Mat^{es} Comædians' for one rehearsal and twenty-three plays at court between 3 May 1632 and 3 March 1632/3 (*M.S.C. ii. 360*)

1633, Apr. 15—'A warraunt for Lueryes for 14 of his Mat^{es} Players . . . to bee d^t to Iohn Lowen.' (*Ibid.*)

1633, May 6—A warrant to recruit actors for the King's company was directed 'To Iohn Lowen and Ioseph Taylor'. (*Ibid.*, p. 361)

1633, Oct. 24—Lowin and Swanston apologized for their 'ill manners' in the matter of Fletcher's *The Tamer Tamed* (*Herbert*, p. 21.)

1634, Apr. 26—'A Warrant to sweare William Smith A Groome of the Chamber extraordinary. Apr. 26. 1634. Io Lowen.' (*M.S.C. ii. 373*)

1634, Apr. 27—'A Warraunt for payment of 220*l*i** vnto Iohn Lowen Ioseph Taylor & Elliard Swanston for themselues & the rest of their fellowes the kings Players' for plays acted during the past year. (*Ibid.*)

1634, July 18—Kendall told Crosfield, 'The Kings Company at y^e private house of Blackfriars: The masters or cheife whereof are [Mr Talor
Mr Lowen.]' (*Crosfield's Diary*, p. 72)

1635, Apr. 3—'A warrt . . . for Lueryes for 14 of his Mat^{es} Players to bee d^t to Iohn Lowen' (*M.S.C. ii. 376*)

1635, May 24—'A warrt for payment for 250*l*i** vnto Iohn Lowen for himselfe & the rest of y^e kings Players for 20 playes' (*Ibid.*)

1635, Sept. 1—'Mr Lowen' was made an overseer of the will of Elizabeth Condell. (*See Appendix*, p. 639.)

1635, Nov. 16—It was probably Lowin who delivered the prologue to *The Platonic Lovers*, containing the lines.

Well, I (your Servant) who have labour'd heire
In Buskins, and in Socks, this thirty yeare,
I'th truth of my experience . . .

Lowin was the only King's man who had been a member of the company for over thirty years in 1635, though Richard Robinson had probably begun performing boy's parts for the company twenty-eight or nine years before.

1635, Dec. 31—He was mentioned in the will of John Shank,

apparently as a sort of treasurer of the company (See Appendix, p 647.)

1636, Aug 5—Sir Henry, upon conference with the Earl of Essex, the Lord Chamberlain, concerning the plague, which had increased to a hundred deaths a week, sent warrants, by Mr. Louens, on the 5th of August, to the several playhouses, for the purpose of preventing their representations' (*Herbert*, p 65)

1636, Sept. 4—'Joane Lowin in the Church' bur. St S S

1636, Dec 13—A warrant was issued for the payment 'to John Lowen and Joseph Taylor, on behalf of their company', of a weekly allowance of £20 for the Christmas season at Hampton Court. (*C.S.P., Dom*, 1636-7, p. 228, and see above, p. 53.)

1636/7, Mar 12—A warrant was issued for £240 'to bee payd unto John Lowen and Joseph Taylor or either of them' for twenty-two plays given by the King's company at court, but Swanston signed all the receipts (*Law, Forgeries*, App.)

1637, Apr 22—A warrant was issued for the delivery of sixteen liveries 'vnto Iohn Lowen, Ioseph Taylor & Eillardt Swanston'. (*M.S.C. ii* 383.)

1637, June 10—The Lord Chamberlain wrote the Stationers' Company that no plays were to be published without 'some Certificate in writeing vnder the handes of Iohn Lowen & Ioseph Taylor for the Kings servantes & of Christopher Bieston for y^e Kings & Queenes young Company', or their successors in management. (*Ibid.*, pp. 384-5)

1637/8, Mar. 15—A warrant was issued 'for the payment of 150^l vnto Iohn Lowen, Ioseph Taylor & Eillart Swanston or any of them' for fourteen plays given by the King's company at court (*Ibid.*, p. 387.)

1638, May 4—John Lowen, clerk, and others petitioned concerning one Symes and a tenement in Birch Lane, London, called the Bull, case again referred to trial at law (*C.S.P., Dom*, 1637-8, p. 404)

1638, June 2—'Received of Mr Lowens for my paines about Mes-singer's play called *The King and the Subject*, 2 June, 1638, 1l o o' (*Herbert*, p. 22, see above, pp. 60-1, for more about this play)

1638/9, Jan. 29—'John s of John Lowin one of ye kings players' chris. St. S S.

1638/9, Mar. 12—A warrant was issued for the payment of £300 'vnto Iohn Lowen, Ioseph Taylor & Eillardt Swanston or any one of them' for twenty-four plays given by the King's company at court (*M.S.C. ii* 388-9.)

1638/9, Mar 14—'A warr^t for Liueryes for 16 of ye Kinges Players to bee dd^t to Iohn Lowen, Ioseph Taylor & Eillardt Swanston' (*Ibid.*, p. 389.)

1640, Apr. 4—'A warr^t for payment of 230^l vnto Iohn Lowen, Ioseph Taylor & Eillardt Swanston for himselfe & the rest of the Company of ye Players for one & Twenty Playes Acted before their Mats.' (*Ibid.*, p. 392.)

1640/1, Mar. 20—'A warr^t for payment of 160^l vnto the Kinges Players for Playes Acted before his Mat^e the Queene & Prince . . . to bee payd to Iohn Lowen. Ioseph Taylor & Eillardt Swanston or any of them.' (*Ibid.*, p. 397.)

1640/1, Mar 20—‘A warr^t to the great Wardrobe for Luyeryes . . . for John Lowen, Ioseph Taylor & Eillardt Swanston and fifteene others their fellowes’ (*Ibid.*, pp 397-8)

1647—‘John Lowin’ stands first in the list of ten King’s men who signed the dedication of the Beaumont and Fletcher folio.

1647—Harrington, in his verses for the first Beaumont and Fletcher folio, mentions Lowin and Taylor as famous actors of the King’s company. (*See* Stephen Hammerton.)

1647/8, Jan —One of seven members of the King’s company to enter into a bond for the payment of old company debt (*See* Theophilus Bird.)

1648—‘Lowin Acted Aubrey’ in the production of *Rollo or the Bloody Brother* when troops raided the Cockpit (*Hist Hist*, p 9)

1652—The title-page of the 1652 edition of *The Wild Goose Chase* says, ‘Retriv’d for the publick delight of all the Ingenious; And private Benefit Of John Lowin, And Joseph Taylor, Servants to His late Majestie By a Person of Honour.’ The dedication, which ends, ‘But be the *Comoedie* at your *Mercy* as *We* are. Onely we wish, that you may have the same *kind Joy* in *Perusing* of it, as we had in the *Acting*. So *Exeunt*’, is signed by Lowin and Taylor. One of the prefatory verses is entitled, ‘An Epigram upon the long lost and fortunately recovered WILD-GOOSE CHASE, and as seasonably bestowed on Mr JOHN LOWEN and Mr JOSEPH TAYLOR, for their best advantage’, and reads,

In this late dearth of wit, when *Jose* and *Jack*
 Were hunger-bit for want of fowl and Sack,
 His nobleness found out this happy meanes
 To mend their dyet with these WILD-GOOSE scenes,
 By which he hath revived in a day
 Two Poets, and two Actors, with one Play

The verse is signed W. E., whom Colher and others have conjectured to be the old King’s player, William Eccleston.

1653, Aug. 24—‘John Lowin the player burried’ St. Clement Danes.

1664—In a coffee house scene in the third act of Tatham’s (?) *Knavery in All Trades* (1664 4^o HN), a gentleman has mentioned a current play.

third . . . Bur (*sic*) sir, they say ‘tis done rarely well.

fourth. I cannot believe it, ‘tis impossible they should do any thing so well as I have seen things done

fifth. When *Taylor Lowen*, and *Pollard* were alive

fourth Did you not know *Benfield*, and *Swautted*?

fifth. Did I not know ‘em? Yes, and hum’d them off a hundred times.

1676—He is praised by Snarl in Shadwell’s *Virtuoso* (*See* Swanston.)

1699—Wright says, ‘*Lowin* used to Act, with mighty Applause, *Falstaffe*, *Morose*, *Vulpone*, and *Mammon* in the *Alchymist*, *Melancthus* in the *Maid’s Tragedy*’ (*Hist Hist*, p 4), that he was superannuated when the wars began (*ibid.*, p 7); and that ‘*Lowin* in his latter Days kept an Inn (the thieve Pidgions) at *Brentford*, where he Dyed very Old, (for he was an Actor of eminent Note in the Reign of K. James the first) and his Poverty was as great as his Age’ (*ibid.*, p. 10).

1708—In telling of the Restoration performance of *Henry VIII*, Downes says, 'The part of the King was so right and justly done by Mr Betterton, he being Instructed in it by Sir William, who had it from Old Mr. Lowen, that had his Instructions from Mr. Shakespeare himself . . .' (Downes, p. 24)

LYLY, GEORGE (*see* LILLIE, GEORGE).

LYLY, JOHN (*see* LILLIE, JOHN).

MAGO, WILLIAM. Mago was perhaps a Prince's hired man in 1621 and an employee of the King's company, probably a hired man, at least from 1624 to 1631.

c. 1621—The list of the *dramatis personae* of *The Witch of Edmonton* gives 'W. Hamluc' and 'W. Mago' as two countrymen (1658 4^o B.M.) (*See* W. Hamluc)

1624, Dec. 27—Herbert exempted him from arrest as a member of the King's company. (*Herbert*, p. 74, and see above, pp. 15–16.)

1631, May 6 (lic)—He was a Carthaginian Officer ('wm Mago') and an attendant on King Prusiás ('Wm Mag<o>') in King's production of Massinger's *Believe As You List*. (Sisson, *B A Y.L.*, pp. xxxi ff.)

MAIVRIN or MAROVIN. The first reading is Murray's, the second Bolingbroke's. Both are rather odd names and suggest misreadings.

1634/5, Mar. 10—His name is twenty-second of twenty-eight in a full list of players at Norwich; some of them seem to be King's Revels men, though the records do not give the name of the company, which was probably an amalgamation. (Murray, ii. 356, and see above, pp. 286 and 288–9.)

MANNERY (MANNEROV, MANURAY), SAMUEL. The actor, first a boy with the Prince's company and later, probably, a hired man with Beeston's Boys, is probably the man found in the parish registers of St. Giles in the Fields, for the name is unusual, and the parish is that of the theatre in which he was employed.

1631, Dec.—'Bawd. Samuell Mannery' in cast of *Holland's Leaguer* acted by Prince Charles's men at Salisbury Court. (*Herbert*, p. 45, 1632 4^o B.M.)

1638, Oct. 28—'LC Samuell Mannery & Mary ffinch' mar St G F.

1639, Aug. 10—'Samuell Manuray' was twelfth in a ticket of privilege for the young company at the Cockpit. (M.S.C. ii. 390–1.)

1642/3, Mar. 17—'Samuell sonne of Samuell & Mary Manneroy' chris. St. G.F.

1648, Sept. 25—'A stilborn Child of Samuell Manneroy' bur. St. G.F.

1648, Nov. 1—'Samuell Manneroy' bur. St. G.F.

1649, Apr. 18—'Ann Daughter of Samuell Manneroy' bur. St. G F.

MAROVIN (*see* MAIVRIN).

MARRANT, EDWARD. One of the tenants of the Fortune Theatre in 1637 when, with Margaret Gray and John Rhodes, he was sued in Chancery by Dulwich College for arrears in rent. (Young, ii. 262.)

MARSHALL, CHARLES In June 1616 the Lord Chamberlain sent out an order condemning the use of duplicate patents and naming, among others, Charles Marshall as a leader of a touring Palsgrave's company. Since Charles Massey was a well-known leader of that company, and since the other leaders were also well-known Palsgrave's men, it seems probable that Charles Marshall is a mistake for Charles Massey (See Charles Massey and William Parr.)

MARTYN, CHARLES.

1615, Mar 28—He was named as a boy in a patent to Lady Elizabeth's of 31 May 1613 which was copied at Coventry on this date. (See *R.E.S.* i. 183.)

MASKELL, THOMAS Maskell was probably a showman, in spite of the fact that he was called a player at Manchester, but it is possible that six men may have formed a touring company, as they had in Elizabeth's days.

1635, Dec 23—He was at Norwich with a licence of 20 June 1635 to 'sett forth an Italian motion' (Murray, ii 358)

1635/6, Feb 18—At Manchester 'Tho Maskall a player & 5 more [were paid] to voyd the Town' (Ibid., p 331.)

MASSEY (MARCY, MASSIE, MASSY, MERCY), CHARLES. Massey first appears in a plot of the Admiral's men in 1597 and is regularly found in the Admiral's—Prince Henry's—Palsgrave's company from that time until his death in 1625. Dr. Greg points out (*Hens. D.* ii 297) that throughout his career he was intimately associated with Samuel Rowley. His friendship with Edward Alleyn is indicated in Alleyn's diary. He seems to have been one of the most substantial members of the company from the time of the building of the new theatre until his death.

Like several other members of this troupe, Massey was an occasional playwright. In April 1602 the Admiral's company paid him £5 for a play called *Malcolm King of Scots*, and in March 1602/3 £2 in earnest of *The Siege of Dunkirk with Alleyn the Pirate*. Both these plays have disappeared, but one was still in the repertory of the company in 1621, or else Massey had written another, when Alleyn gave him five shillings 'att His playe'. It is possible that Alleyn may have meant an actor's benefit performance of the type popular in the Restoration, but I know of no evidence that this custom existed before the Civil War.

That the marriage in St. Gregory by St. Paul was that of the actor is proved by the mention of his widow Elianor in 1635.

1605, Apr. 4—'Charles Massey & Elienor Colman lic fac' mar. St. Gregory by St. Paul (Challen, *Marriages.*)

1616, June 16—The Lord Chamberlain wrote to local officials condemning several players and their exemplifications of patents. He mentions 'Charles Marshall, Homfry Jeffes and Willm Parr, three of Prince Palatynes Company'. Probably Massey was intended, not Marshall. (See William Parr.)

1618, Sept 20—'mr massie' dined with Alleyn (Young, ii 104)
 1618, Oct. 31—He was the fifth member of Palsgrave's to sign the lease of the Fortune from Edward Alleyn (See above, pp 138-9)
 1620/1, Jan 21—'John sonne of Charles Mercy, gentleman' bur St G C
 1620/1, Mar 18—'Charles massy y^e Collyar & His sone & canterbury & His wife dind Here' (Young, ii 202)
 1621, Apr. 15—'borne massey Cartwright Gunnell grace Hunt dind Here' (Ibid., p 204)
 1621, Apr 24—'Margaret daughter of Charles Mercy yeoman' chris St. G C 'Margaret daughter of Charles Mercy Player' bur 24 December 1621
 1621, Aug. 12—'Mr Edmonds Charles Massey & on other off ye compa[n]y dynd Here' (Young, ii 216)
 1621, Nov 19—'guen charles massye att His playe—o-5-o' (Ibid., p 224)
 1622, May 20—Alleyn granted him a lease of a half share (one twenty-fourth part) of the new Fortune for £41. 13. 4 (*Hens. Paps.*, pp 28-30, 112.)
 1622, May 20—He was granted a whole share—in addition to the half share which he already held—of the new Fortune. (Ibid., p 112)
 1622—He was second in Herbert's list of the members of Palsgrave's. (*Herbert*, p 63)
 1622, July 21—'Charls massy & His Cosen ned Collins 2 shagbutts & a cornett dind Here' (Alleyn's Diary, Young, ii 246.)
 1622/3, Mar 14—He surrendered one share in the Fortune to Alleyn, leaving him with a half share (*Hens. Paps.*, p 112)
 1624, Apr. 30—He and five others signed a bond with Richard Gunnell to continue to play together as the Palsgrave's company at the Fortune (Hotson, p 52, see above, pp 148-9)
 1625, July 20—'John sonne of Charles Mercy, gent' bur St. G C
 1625, Aug 3—'Charles Mercy g^tt' bur St G C.
 1635, Dec 6—In the answer of the Fortune lessees, November, 1637, to a bill in Chancery against them for non-payment of rent, they say that Massey had died before 6 December 1635 and had left a widow Ehanor (*MSS. Dul*, p. 54)

MASSEY, GEORGE. It is not known whether George Massey was related to Charles or not, but one would suspect it because of their connexion with the same enterprise and their residence in the same parish.

1622, May 20—Alleyn granted 'George Massye, citizen and merchant tailor of London', a lease of a half share in the new Fortune. (*Hens. Paps.*, p. 112.)
 1624, Sept 14—'George Massey gentleman bur. St G.C.
 1635—A memorandum of the non-payment of rent on George Massey's share in the Fortune is found among Henslowe's papers (*Hens. Paps.*, p. 112.)

MATCHIT, AMB.

c. 1635?—'Felixina Amb Matchit' appears in the cast for Thomas Jordan's *Money Is an Ass* which is printed in the 1668 quarto. (1668 4^o B.M.) See Thomas Jordan

MAY, EDWARD. The name May was rather common in Caroline London, and one cannot be sure just how many records refer to a single individual.¹ The player Edward was undoubtedly with Prince Charles's company in 1631; in 1634/5 he was at Norwich, probably with the King's Revels. There is some reason to believe that the player was the poet of *Poetical Varieties*, since he and Thomas Jordan had been associated in the Norwich list three years before. The May in the stage directions of *Edmond Ironside* was probably the Prince Charles's player, because the names in *Edmond Ironside* all seem to be from that company (See above, p. 323.)

The identity of the May in *Wit without Money* and the E. M. of *The Poor Man's Comfort* is less certain, for we have no reliable evidence that Edward was ever a Queen Henrietta's man. Indeed, we have only Mr. Lawrence's categorical statement to assure us that E. M. stands for Edward May at all. That Edward May joined Queen Henrietta's company about 1635 and got his name in the first quartos of *Wit without Money* and *The Poor Man's Comfort* as an actor in that company is not an unreasonable hypothesis, but his membership cannot be definitely accepted on the basis of such evidence.

Obviously there were at least two Edward Mays in St. Giles in the Fields, if it is ever established that Edward was the May of *Wit without Money*, then he might reasonably be identified as one of the men in St. Giles, the parish of the Queen's theatre.

1631, Dec.—'Fidelio, friend to Philautus Edward May' in the cast of *Holland's League* acted by Prince Charles's men at Salisbury Court this month. (Herbert, p. 45, 1632 4^o B.M.)

c. 1632—Probably he is the 'may' who appears (fol. 107^a) in the prompter's notes in the MS. of *Edmond Ironside* (B.M. Egerton 1994), apparently written 1590–1600, but revived about 1632, probably by Prince Charles's men (see above, p. 323). The stage directions indicate that he played the part of 'i Balife'. (Greg, *Dram. Doc.*, p. 259.)

¹ There was an Edward May, physician, who published a medical pamphlet in 1639, and an Edward May 'Gent' (possibly the same man) who published *Epigrams Divine and Moral* in 1633. Certainly the former was not the actor, and I cannot believe that the latter was.

I am less certain about the 'Ed. May' whose commendatory verses are the first of twelve sets published before Thomas Beedome's *Poems, Divine and Humane*, 1641. This man was a friend of Beedome and of Henry Glapthorne, the editor of the volume, for he speaks of Beedome's ghost as addressing Glapthorne, 'Thanks my deare Wilbore [according to J. H. Walter in *T.L.S.*, 19 September 1936, "bore" is a common appendage to nicknames in Glapthorne's native East Anglia] for thy love and care', and he concludes his praise of Glapthorne's editorship by saying,

I by that friend am sent

To bring this first stone to his Monument.

The association with Glapthorne and Nabbes, the only other writers of commendatory verses in this volume whose names are signed, suggests the actor, but the verse seems too fluent for a minor theatrical functionary.

1634/5, Mar. 10—His name is in the full list of players at Norwich. Some of them seem to be King's Revels men, though the records do not give the name of the company, which was probably an amalgamation (Murray, ii. 356, see above, pp 286 and 288-9)

1635?—Daborne's *Poor Man's Comfort* (whose 1655 title-page says, 'divers times Acted at the Cock-pit in Drury lane') has a prologue signed 'Per E M' Mr. W J Lawrence (*MLR* xxv 211) identifies E M with Edward May and thinks the prologue was written for a Queen Henrietta's revival of 1635

c 1636—The 1639 4° of *Wit without Money* (presented by the Queen's company at the Phoenix, according to the title-page) has the stage direction, Act V, H₃v, 'Enter Uncle and Merchant. May with a torch'. (B M. 4°, pointed out by Mr Lawrence, *MLR* xxv 211.)

1637—Prefixed to Thomas Jordan's *Poetical Varieties*, published in this year, are some commendatory verses, 'To his friend the Author Mr Thomas Jordan on his Varieties', signed 'Ed. May'. (1637 ed HN)

1641, Sept 24—'Edward May' bur. St G.C.

1641, Oct 7—'Clare Daughter of Edward May' bur. St. G.C.

1641/2, Feb. 11—'francis daughter of Edward May' bur. St. G.C.

1647, July 1—'Edward May and Mary Maynwaring' mar St G.C.

MAY, NATHAN. Nathan May appears once in the provinces as a leader of a provincial troupe, in 1615. Though his name never occurs again, he is included here because of the possibility that he might be the May of *Edmond Ironside* or *Wit without Money*. (See Edward May)

1614/15, Feb. 27—'Willm Hovell, Willm Perry & Nathan May' showed a licence of this date at Norwich 17 June 1615. (Murray, ii. 340) The company is unnamed, but Mr. Murray says (*ibid.*, p. 10) with little evidence that it was the King's Revels.

MEADE, JACOB. Jacob Meade touches theatrical affairs at two points: as part owner of the Hope theatre, used for plays for eight or ten months after the death of Shakespeare, and as the great impresario of bull-baiting and bear-baiting, a form of entertainment in close competition with the drama. He is mentioned in numerous documents at Dulwich, chiefly in connexion with the Bear Garden.

Meade was a resident of St. Saviour's Southwark, where he is found in the parish registers and in the token books at various times from 1598 to 1623. The Jacob Meade, waterman, who appears in the registers and token books in 1630 was probably his son.

1615/16, Mar. 20—The Prince's men signed an agreement with Alleyn and Meade in settlement of the company's debt to Henslowe. (See above, p. 199, n. 2.)

1619, Sept. 22—'I dind wt Jacob [Meade] mr adye & mr foster & wee concluded our matters both wt Hym & Tho: Angell blessed be y^e god off peac.' (Young, ii. 154.)

1624, July 9—'Jacob Meade a man the kinges shvant' bur. St. S.S.

MEGUS, WILLIAM.

1622, May 19—'Katherine Megus, d. of William Megus player up ground' bur. St S.S (Bod.)

MICHAEL. I cannot identify this King's man.

1619, Aug.—The prompter's notes in the MS of *Sir John van Olden Barnavelt* show that an actor named Michael ('migh', 'mighell') played a captain, a soldier, and a huntsman in the King's production. (Greg, *Dram. Doc.*, p. 273.)

MINION, SAMUEL.

1634, Nov 28—'Samuell Minion' is the fourth of six leaders mentioned in a licence for an unnamed company, probably the new King's Revels, which was shown at Norwich 3 September 1635. (Murray, ii. 8-9, 357)

MINSHAW (MINSHALL?), EDWARD. The St Giles registers suggest that Minshaw had come down in the world to reach the state of player; perhaps he had not been an actor before the closing of the theatres. There is only a bare possibility that Minshall and Minshaw are the same.

1635, Oct. 16—'Edward Minshall, Gent., of St Andrew's, Holborn, Bachelor, 21, son of Huon Minshall, Gent., of Middlewich, co Chester, who consents, & Joane Merrell, of St Andrew's, Holborn, Spinster, 20, dau of John Merrell, of St Dunstan's West, Scrivener, decd, consent of mother Anne Merrell, of St Andrew's, Holborn, Widow, at St Clement Danes' (*Marriages, London*)

1640/1, Jan 5—'Mary daughter of Edward & Joyce Minshall' chris St. G.F.

1643, May 28—'Edward sonne of Edward and Joyce Minshall' chris St. G.F.

1643, Sept 13—'Julyan sonne of Edward Minshall' bur St G F

1647, June 30—'Jane Daught' of Edw Minshaw gentl' chris. St. G.C.

1649, Aug. 5—'John sonne of Edw Minshaw gentleman' chris St. G.C. 'John sonne of Edw. Minshaw player' bur. 14 September 1650.

1651, Apr. 6—'Willi sonne of Edw: Minshaw gentle' chris. St. G.C.

1652, Aug 26—'Edw sonne of Edw Minshaw musician' bur. St. G.C.

MISTALE or MISDALE. One of the readings of the name is Murray's, and the other is Bolingbroke's.

1634/5, Mar 10—His name is in the full list of players at Norwich. Some of them seem to be King's Revels men, though the records do not give the name of the company, which was probably an amalgamation. (Murray, i. 279, ii. 356; see above, pp. 286 and 288-9.)

MOHUN (MOONE), MICHAEL. Wright's notes on the actor leave no doubt that Moone and Mohun were the same man, though all the Moone records are before the closing of the theatres and all the Mohun records after. He was evidently a man of some importance at the Cockpit or he would not have been mentioned in the two

restraining orders, and to be of importance he must have been an adult by 1637. If, therefore, he was a boy under Beeston at the Cockpit, he must have been there before the formation of Beeston's Boys in 1636, in other words in Queen Henrietta's company.

Mohun was an important figure in the formation of the companies when the theatres reopened after the restoration of Charles II. For his Restoration career, see Hotson.

1637, May 12—Christopher and William Beeston, Theophilus Bird, Ezekiel Fenn, and 'Michaell Moone' were ordered brought before the Privy Council, and playing was ordered stopped at the Cockpit until further notice. (M.S.C. 1, 392)

1639, Aug. 10—'Michaell Moone' is fifth in the list of twelve members of the young company at the Cockpit granted tickets of privilege. (Ibid. 11, 390-1)

1640, May 3—William Beeston, George Stutville, and '[blank] Moone' were ordered to be apprehended and committed to the Marshalsea for acting an unlicensed play at the Cockpit and then refusing to close the theatre on Herbert's order (Ibid. p. 394)

> 1642—'Burt was a Boy first under Shank at the *Black-friers*, then under Beeston at the *Cockpit*; and Mohun, and Shatterel were in the same Condition with him, at the last Place. There Burt used to Play the principal Women's Parts, in particular *Clariana in Love's Cruelty*; and at the same time Mohun Acted *Bellamente* [in *Love's Cruelty*], which Part he retain'd after the Restauracion.' (Hist. Hist., p. 3; see Appendix, p. 692)

1642 <-> 1660—Wright says that during the wars most of the actors went into the King's armies 'Mohun was a Captain, (and after the Wars were ended here, served in *Flanders*, where he received Pay as a Major).' (Ibid., p. 8; see Appendix, p. 694)

1657/8, February. Sir Charles Cotterell wrote to Secretary Nicholas of an entertainment given by Newcastle for several members of the royal family at Antwerp at which 'The King was brought in with music, and all being placed, Major Mohun, the player, in a black satin robe and garland of bays, made a speech in verse of his lordship's own poetry, complimenting the King in his highest hyperbole . Then they danced again 2 hours more, and Major Mohun ended all with another speech, prophesying his Majesty's re-establishment'. (C.S.P., Dom., 1657-8, p. 311.)

MONKE, WILLIAM. Many, though by no means all, of the musicians in Southwark were connected with the theatres.

1619, June 10—'Samuell Monke s of Willm a Musitian' chris St. S.S. MOONE, MICHAEL (see MOHUN, MICHAEL).

MOORE, JOSEPH. Joseph Moore first appears as one of the two leaders of the Lady Elizabeth's company in 1611, and from that time until 1631 he is one of the most conspicuous of the leaders of provincial troupes; he is always found with the Lady Elizabeth's men. According to his fellow, Francis Wambus (q.v.), Moore left the stage for a year or two around 1620 to keep an inn at Chichester, but by 1622 he was acting again, for in this year Herbert

said that he was one of the chief men at the Phoenix—Lady Elizabeth's. He is not conspicuous again in the provinces until the formation of the Lady Elizabeth's of 1628, a company which he led in the provinces until he became a Prince Charles's man in 1631. The Lord Chamberlain's charge that Moore acted fraudulently in the case of Barnes cannot be taken too seriously since Moore was allowed to continue as a company leader. His status with Prince Charles's is rather puzzling. He is named first in their licence shown at Norwich, and he is always mentioned in the payments which the company received for performances at court—the usual indications of company leaders—yet he is not mentioned in the one extant cast of the company, and he is in neither of the two lists of Prince Charles's men sworn Grooms of the Chamber. There can be no doubt that he *was* a leader of the company. It is possible that, like Heminges in his later years, he was a financial agent rather than an actor. Probably he would not need to be sworn Groom as a Prince Charles's man since he had been sworn in 1628 as a Lady Elizabeth's servant.

The actor cannot, of course, have been the Joseph Moore at Winchester, who may have been his son. He is probably the man in the Barbican in 1623, and he may have been the resident of St Andrew's in the Wardrobe, conveniently close to Salisbury Court, in 1638.

1617, June 4—'Joseph More' as the Lord Chamberlain's messenger brought Pembroke's restraining order against four touring companies to Norwich. (Murray, ii. 343-4. See above, pp 178-9.)

1617, June 5—Townsend and Moore brought the Lady Elizabeth's company and the licence of 27 April 1611 to Norwich. (Ibid., p 341.)

1617, July 11—Moore and Townsend were payees for three plays given before James on his journey to Scotland. (Cunningham, *Revels*, p xliv.)

1617/18, Mar 20—Foster, Townsend, Moore, and Waymuss were granted a new licence of this date to play as the Lady Elizabeth's company in London and the provinces; it was shown by Townsend at Norwich 23 May 1618. (Murray, ii. 344-5.)

1619/20, Feb. 8—'Joseph Moore & others' presented a 1611 licence when the company visited Norwich. Professor Murray thinks this visit is misdated and should be dated 1618/19. (Ibid., p. 345.)

1620, Apr 22—When the company visited Norwich on this date, Waymuss declared that Moore, though still a member of the company, had not been with them for a year but 'nowe kepeth an Inn in Chichester'. (Ibid.)

1621, May 2—He was named in the licence for Lady Elizabeth's of 20 March 1617/18 shown at Norwich, but only Townsend was there. (Ibid., p. 346.)

1621/2, Mar. 13—He was named with Townsend, Foster, and Waymuss in a Lord Chamberlain's warrant for the Lady Elizabeth's men. (Ibid., p. 193.)

1621/2, Mar. 20—He was named in a licence for Lady Elizabeth's of this date which was shown at Norwich 10 May 1623 (Murray, ii 346-7)

1622—He is second of the seven named in Herbert's office book as among 'the chiefe of them at the Phoenix' (Lady Elizabeth's company) (Herbert, p 63)

1623, May 21—In Markham's suit as 'Joseph More att the Harowe in Barbican', 5s (See Appendix, p. 682)

1623, July 26—'Letter to the Master and Fellows of New College, Winchester, recommending Joseph Moore to a scholar's place there' (C S P, Dom, 1623-5, p. 30)

1624, Apr—He was summoned before the Mayor of Norwich for trying to play in defiance of the Mayor's orders, but he did not appear, and the summons was probably issued only because his name was in the licence (Murray, ii 348-50)

1628, June 30—'Joseph Moore' was first of the 'Queene of Bonemias Players' listed in a warrant for swearing them Grooms of the Chamber. (See above, pp 188-9.)

1628, July 17—'Joseph Moore' is one of four mentioned as belonging to the old Lady Elizabeth's company and the first of three mentioned as belonging to the new 'Queene of Bohemia's Players' (See above, p 189)

1628, Dec. 9—Mentioned as one of four leaders in a docquet for a new licence for Lady Elizabeth's (C S P., Dom., 1628-9, p. 406)

1629—'Mr Moore & his Companie, beinge the Ladie Elizabeth her Players', were paid £1 at Leicester (Murray, ii 317)

1629, June 8—He was named in the warrant of this date presented by Ellis Guest at Norwich 27 June, Guest was alone. (See Guest)

1629, Dec. 24—Moore is the first of the four 'sworne servantes to his Majestie' named in the licence of 15 December 1628 which was shown at Reading on this date (Ibid, p 386)

1629/30, Mar 3—As the leader of an unnamed company (evidently the Lady Elizabeth's), he presented a warrant of 15 December 1628 at Norwich. (Ibid, p 353)

1630, June—'Paid to Joseph More & others that was sworne Servants to the King' for not playing at Coventry. (Ibid, p 251.)

1631, Mar. 30—With Townsend he was payee for Lady Elizabeth's at Coventry (Ibid.)

1631, Aug. 13—He was the leader of Lady Elizabeth's company at Reading. (Ibid, p. 387.)

1631, Dec. 7—His name was in a warrant of this date for Prince Charles's company, which was shown at Norwich 21 February 1637/8 (Ibid., p. 358, see above, p 302)

1631/2, Jan 23—The Lord Chamberlain declared that in 1629 Thomas Barnes, a carpenter, had been sworn a player 'by the false & fraudulent suggestion of one Ioseph Moore that followed the busines in the name of the company [Queen of Bohemia's] out of a corrupt end to deriue vnto him selfe a benefitt'. (M S.C. ii. 356-7)

1633, Apr. 27—'A petition of Thomas Dauenport against Ioseph Moore debt 27^l Answered of course.' (Ibid., p. 409.)

1635, Nov. 3—At Norwich presented a licence authorizing a company (apparently Prince Charles's) to play at Salisbury Court and elsewhere. (Murray, ii 358)

1635, Dec. 10—'Ioseph Moore Andre Kayne & Ellis Worth mentioned only' in a warrant for the payment of £100 for seven plays presented by Prince Charles's company in 1634-5 (M.S.C. ii. 377)

1637/8, Mar. 21—'Ioseph Moore for himselfe & the rest of ye Princes Players' was paid for three plays at court in 1636. (Ibid., p. 387.)

1638—He was possibly the 'Joseph More' whose moderated rent (i.e. three-fourths of the whole) in St Andrews in the Wardrobe was assessed at £2 (London, 1638, p. 27)

1640, May 4—Moore and Cane were named in a warrant for the payment of £60 to the Prince's company for three plays acted at Richmond. (M.S.C. ii. 394.)

MORE, ROGER (*see* NORE, ROGER).

MORGAN, FLUELLEN

1633, May 3—Fluellen Morgan and William Cooke hired a commission from Edward Whiting and travelled with a puppet show until they went bankrupt, according to the testimony of Robert Houghton (q.v.) on this date

MORRIS, MATHIAS.

c. 1634?—'Sylana wife to Silius—Mathias Morris' in the King's Revels cast for Richards's *Messalina*. (1640 ed. B.M.)

MOSSOCK, ANN. This record indicates that the provincial clerks were inclined to dub entertainers of all sorts players.

1638, July 12—'Paid given to Robert Tayler and Ann Mossock, players who came by warrant to shew the worlds creation', at Coventry. (Murray, ii. 253.)

MOUNTSETT (MOUNTFORD?), JOHN. It is possible that Mountsett was the dancer referred to in *Mercurius Fumigosus* and that he travelled with a company of dancers and acrobats like the Peadles (q.v.).

1638, Aug. 22—John Mountsett came to Norwich with 'eleaven in his Company' and presented a signet bill of 8 June 1635 (Murray, ii. 359.)

1654, Aug. 23-30—*Mercurius Fumigosus* of this date, in speaking of dancers, praises 'the lately deceased Mountford, Peadle, and now Christ. Whitehead'. (Quoted in Rollins, 'Commonwealth Drama', p. 315.)

NAVARRO, JOHN.

1635, Dec. 23—'A Warrant for the payment of x¹ vnto John Nauarro for himselfe and the rest of the Company of Spanish Players for A play presented before his Maty.' (M.S.C. ii. 377)

NEWTON, JOHN. Throughout his career, so far as is known, Newton was connected with the Duke of York-Prince Charles's company. He first appears in the patent of 1610. By 1615 he was important in the management of the company, for he and William Rowley represented Prince Charles's men before the Privy Council, as Heminges and Burbage represented the King's men.

Newton's role in *The Inner Temple Masque* suggests that he played the lean clown to Rowley's fat clown in the Prince's company, for Doctor Almanac speaks of 'his gauntnes, his thin chitterlings' (A₃), and Plumporridge (Rowley) calls him 'A leane spinne Rascall with a Doge in's belly' (A₃v).

It seems to me not unlikely that the parish clerk of St Giles' Cripplegate made a mistake in the Christian name in the burial entry of 1625 and that John Newton was the player buried. No other record of a William Newton, player, is known, and John disappears at just the time of William's burial.

1616-17—Newton was the fourth to sign the Prince's company's letter to Alleyn explaining their disagreement with Jacob Meade and asking for a loan (*Hens. Paps.*, p. 93, see above, p. 200, n. 3.)

1618/19, Jan. or Feb.—'A Fasting-day I. Newton' in Middleton's *Inner Temple Masque or Masque of Heroes* (1619 4° B M)

1625, > May 5—'John Newton' was sixth in the list of Prince's men who received black cloth for James's funeral procession. (*M S C.* ii. 326, see above, p. 209.)

1625, Aug. 3—'William Newton Player' bur St. G.C

NEWTON, WILLIAM (*see* NEWTON, JOHN).

1625, Aug. 3—'William Newton Player' bur St. G.C

NICK (*see* BURT, NICHOLAS, and UNDERHILL, NICHOLAS). Both these records of Nick probably indicate an actor's Christian name, but there is no general agreement as to what actor; Nicholas Burt and Nicholas Underhill, both of whom are known to have been actors in the King's company, are the generally suggested candidates. Professor Sisson thinks that the Nick of *Believe as You List* was Nicholas Burt, but this identification is improbable, for Wright says that Burt was still a boy when he left the King's company to act for Beeston, and Nick's roles in *Believe as You List* are all adult parts. Moreover, they are much the same as the part which Nicholas Underhill had in *The Soddered Citizen*.

Professor Baldwin suggests (*Organization and Personnel*, p. 370) that the 'nick' of *Barnavelt* is a misreading of rich, but both Dr. Greg and Miss Frijlinck read 'nick'. I have consulted the manuscript with Professor Baldwin's suggested emendation in mind, but there seems to me no doubt that the reading of Dr. Greg and Miss Frijlinck is correct. The date of *Barnavelt*, 1619, must be too early for Nicholas Burt, for I cannot believe that an actor as well known after the Restoration as he could have acted for twenty-three years before the closing of the theatres without leaving records.

I am inclined to think, therefore, that both Nicks are Nicholas Underhill.

1619, Aug.—The prompter's notes in the MS. of *Sir John van Olden Barnavelt* show that a boy of this name ('nick') played Barnavelt's wife in the King's production of this play. (Greg, *Dram. Doc.*, p. 272.)

1631, May 6 (lic)—A player called Nick played a Carthaginian officer, an attendant of King Prusias, and an attendant of Marcellus in the King's production of *Believe as You List*. His name is always given 'Nick' in the MS (Sisson, *B A Y L.*, pp. xxxi ff.)

NICOLINI, FRANCIS. The following entry was copied from Sir Henry Herbert's office book and published by George Chalmers without date:

'A warrant was given to Francis Nicolini, an Italian, and his Company, "to dance on the ropes, to use *Interludes*, and *masques*, and to sell his powders, and balsams . . ." (Herbert, p. 47.)

NILL, JOHN. A ghost name from Collier's misreading, followed by Chambers and Nungezer, of the St. Saviour registers. See John Hill

NORE (NOAR, NOARE, NOER), ROGER. The recurrences and various spellings of the name in the St. Giles records leave no doubt that Roger's name was Nore and not More. Though Mrs. Stopes (*Sh. Jahr.*, 1910) and Miss Boswell (*M.S.C.* ii. 394) read the Lord Chamberlain's warrant as More, I cannot agree with them. I have examined the manuscript at the Record Office twice, and it seems to me that the initial letter is quite like other capital N's on the page and quite distinct from the other capital M's. I think they were both misled by the commonness of the name More and the strangeness of Nore. The latter, however, is found in other London parishes; St. Botolph's Bishopsgate, for example.

St. Giles' Cripplegate would have been a convenient residence for a hired man of the Prince's company, for in 1640 and after, the company was acting at the Fortune in that parish.

1640, Apr. 25—'Roger Nore' is third of four 'Princes Players hired men' who were granted a ticket of privilege (*M.S.C.* ii. 394-5 [but Miss Boswell has transcribed the name 'More', see above])

1640, Oct. 18—'Roger sonne of Roger Nore Player' chris St. G.C.
He was buried 7 November 1640

1642, Oct. 10—'Eliz: dau of Roger Noer playe' bur St G.C.

1648, Oct. 18—'John. sonne of Roger Noare player' bur St G.C.

1648, Oct. 31—'Amellicoe [Ancellicoe?] Dau of Roger Noare play' bur St. G.C.

1648/9, Mar. 19—'Roger Noare player' bur. St G.C.

1649, Sept. 27—'John: sonne of Roger Noar gentleman Deceased' chris St. G.C.

OGILBY, JOHN. There is no direct evidence of John Ogilby's connexion with the theatre in London before the Civil Wars, but one or two facts lead me to suspect that some sort of connexion with the Phoenix in Drury Lane may one day be discovered.

Aubrey says that John Lacy, the well-known Restoration actor, came to London 'to the . . . playhouse, 1631' and that he was apprenticed to John Ogilby, the dancing master in Gray's Inn Lane (see John Lacy). Aubrey seems to say that Lacy was apprenticed to Ogilby and was a boy actor at the same time.

In the second place, Ogilby's dancing seems to have been of the spectacular sort which was popular in the theatres, witness Aubrey's account of Ogilby's injury when cutting high capers in the Duke of Buckingham's masque (Aubrey, *Brief Lives*, ii. 100).

In the third place, Ogilby built the first Irish theatre in Dublin in 1635, managed it himself until it was closed in 1641, and wrote at least one play for his actors (Adams, pp. 417-19). This enterprise suggests that Ogilby had had some sort of experience with theatres before.

Finally, when Ogilby built his theatre he persuaded James Shirley to come over to Ireland to write for it. At this time, Shirley had been for ten years the chief poet for the Phoenix in Drury Lane.

These facts by no means prove Ogilby's connexion with the Phoenix, or any other London theatre, but they do seem to suggest an interesting possibility.

OLEY, HENRY. A ghost name from Collier's misreading of the St Giles' Cripplegate registers. *See Henry Clay.*

ORTON, THOMAS.

1641/2, Mar. 17—'Mary dau. of Tho Orton Player' chris. St. G.C.

OTTEWELL, HUGH (*see ATTWELL, HUGH*).

PAGE, JOHN. John Page was one of Queen Henrietta's boys who stayed on with Beeston at the Cockpit to act with Beeston's Boys. He had the role of a rather merry wench in the secondary plot of Shirley's *Wedding*; in *Hannibal and Scipio* he was an adult with an average number of lines, but was on the stage much and had one long speech.

There are twenty-three entries concerning at least four different John Pages in the registers of St. James's Clerkenwell, 1615 to 1670. I have given only the two which seem most likely to concern the actor.

1615, Aug. 6—'John s. of Will'm Page' chris St. J.C.

1626—'Jane, Iustice Landbys daughter, John Page' in the Queen Henrietta's cast of Shirley's *The Wedding* (1629 4^o HN)

1635—'Lelius. By John Page' in the cast for Nabbes's *Hannibal and Scipio*, presented by Queen Henrietta's at the Cockpit (1637 4^o B.M.)

1639, Aug. 10—'John Page' was fourth in the list of twelve members of 'y^e young Company of [sic] at y^e Cockpitt Players' named in a ticket of privilege (M.S.C. ii. 390-1.)

1641, Aug. 16—'John s. of Will Page' bur St. J.C.

PALLANT, ROBERT sr. Pallant was connected with several dramatic companies, but he does not seem to have been of much importance in any of them. In 1592 he was a Strange's man, in 1602 Worcester's, in 1603-13? Queen Anne's, in 1614 Lady Elizabeth's, 1616 Prince Charles's, 1619 Queen Anne's. It is possible

that he belonged to Queen Anne's provincial company throughout his Jacobean career and that his connexion with the other companies was recognized as only temporary. He appears in none of the official lists of Queen Anne's after 1616 except the livery allowance for the Queen's funeral.

Pallant was a friend of Thomas Heywood, the dramatist and Queen's player, for he wrote commendatory verses for Heywood's *Apology for Actors*.

Robert Pallant was long a resident of St Saviour's Southwark. His children were baptized there 1605-14, he appears in the token books in 'Langlies Rents now Soares' 1614-20; and he was buried in this parish in 1619.

1615/16, Jan 6—'After the will [of Philip Henslowe] was signed

Robert Pallant came to see the invalid and asked him "how he did and whether he did know him the said Pallant or not", and to that the said Philip answered, saying, "Thou art Robin Pallant, I know thee well enough" Then after some further conversation Pallant took his leave, whereupon Henslowe grasped his hand and shaking it, "did bid him hartely farewell" (Hens. D. ii 19-20)
1615/16, Mar 20—He was second to sign the debt-funding agreement of the players at the Hope, probably the Prince's company, with Alleyn and Meade (Hens Paps, pp 90-1.)

1616-17—He was first to sign the Prince's company letter to Alleyn asking his help in finding money and a theatre (Ibid, p 93, see above, p. 200, n 3)

1616, Mar. 30—He was named in a licence for Queen's of 15 Apr. 1609 which was presented at Norwich; all but Swinnerton and Lee were absent. (Murray, ii. 340-1.)

1617, May 31—Lee presented the same licence at Norwich. (Ibid, p 343)

1619, >May 13—'Robert Pallant' was fourth in the list of Queen's players allowed black cloth to wear in her funeral procession. (M S C. ii 325.)

1619, Sept 4—'Robert Pallant a man in the church' bur St. S.S.

PALLANT, ROBERT, jr. The boy of the King's company was probably the son of the Queen's man. His roles in *The Duchess of Malfi* have generally been accepted as indicating his various parts in one performance, but this assumption is absurd, for no individual could have played the four officers, all of whom appear in the same scene, and the actor who played Cariola could have taken none of these roles, for Cariola appears in the same scene with them. Obviously the officers should not be included in the brackets at all. One actor might have played Cariola and the Doctor, but surely the King's company could have spared hired men better fitted for the Doctor's part than the boy who played Cariola. Is it possible that the bracket indicates that Pallant played Cariola in the first performance when he was about nine and the Doctor in the second, when he was about eighteen, the year before he was certified as a hired man of the King's company?

Mr. Baldwin (*Organization and Personnel*, pp. 222, 380) attributes several roles to Pallant, but they are assigned on the assumption that Pallant had the 'line' of the witty waiting-maid from 1623 to 1625. These attributions are most dubious, for the characters in this line are referred to as 'a child', 'little', 'of low stature', 'a little piece of mischief', and Pallant was eighteen to twenty in the years in question.

1605, Sept. 28—'Robert Pallant s. of Robert a player' chris St. S.S. c. 1614 and 1619-23—The cast of King's men prefixed to the 1623 4° of *The Duchess of Malfi* contains the following (1623 4° B.M.)

The Doctor,
Cariola,
Court Officers. } R. Pallant

1624, Dec. 27—'Roberte Pallant' was eleventh in a list of twenty-one men, 'all employed by the Kinges Majesties servantes in theire quallity of Playinge as Musitions and other necessary attendantes', who were granted a protection from arrest by Herbert. (*Herbert*, p. 74.)

PARR, WILLIAM. Parr, who is first found as an Admiral's man in 1602, is not known to have been associated with any company except this one and its derivatives, Prince Henry's and the Palsgrave's.

He was evidently a friend of Edward Alleyn, and he may have been the son of William Parr christened in 1581, though the name is a common one.

1581, Nov. 4—'William sonne to Richard Parr' chris St. Anne's Blackfriars. (Bod.)

1616, July 16—Pembroke sent out an order asking provincial officials to seize the duplicate patents of several named players and to take bonds of them to appear at Whitehall for contempt. Among the players named are 'one Charles Marshall, Homfry Jeffes and Willm Parr: three of Prince Palatynes Company of Playors'. (Murray, ii. 343-4, see above, pp. 178-9.)

1617, Nov. 16—'Mr E Staughton' pare Steuans & ther wifes dind w^t vs.' (Alleyn's Diary, Young, ii. 57.)

1617/18, Mar. 22—He dined with Alleyn, *see* Gunnell.

1618, May 31—'pare & His wife' dined with Alleyn with others. (Ibid., p. 86.)

1618, Oct. 31—He was ninth of the ten Palsgrave's men to sign the lease of the Fortune from Edward Alleyn. (See above, pp. 138-9.)

1620, Apr. 9—'Ther dind w^t vs m^r gunnell. Cartwright. parr & price ye King of bohemes men.' (Alleyn's Diary, Young, ii. 174.)

PATRICK, WILLIAM. Patrick was a hired man in the King's company probably as early as 1622. His known roles are all quite minor ones.

1622, June 20—'Margarett Patrick d of Willm a player' chris. St. S.S.

1623, May 21—In Markham's suit as 'William Patricke on the Banckesyde neare the Bargehouse', 5s. See Appendix, p. 682.

1624, Dec. 27—He is second in the list of twenty-one whom Herbert exempted from arrest as attendants of King's. (*Herbert*, p. 74)

1626—'Palphurius Sura, a Senator. William Patricke' in King's cast for Massinger's *Roman Actor*, 1c 11 October. (1629 4° B M)

1631, May 6 (1c)—He divided the part of Demetrius ('W^m Patr^{ck}') with Francis Balls and 'Rowland' in the King's production of *Believe as You List*. He also played a Roman Captain ('wm patt') in the same production (Sisson, *B.A.Y.L.*, pp. xxxi ff)

1636, May 17—He was fourth in a list of eighteen minor King's men named in a players' pass (*M S C* 11 378-9)

1636/7, Jan 12—His name was fourth in a list of eleven men 'im-ployed by his Ma^{tes}servantes the Players of the Blackfryers' granted a ticket of privilege (*Ibid.*, p. 380)

1638—He was perhaps the 'William Patricke' whose moderated rental was estimated at £7 10. 0 in the parish of St Helen's within Bishopsgate. (*London*, 1638, p. 69)

PEADLE (PEDLE), ABRAHAM. The Peadle family, rope dancers, are first heard of in Germany in 1614 and 1615, but their troupe is found most frequently in the provinces in England. The fact that Peadle is called an actor at the Fortune probably does not indicate that he was a Palsgrave's man, as has sometimes been said; it is more likely that his troupe of rope dancers was the one which occasionally performed at the Fortune and for which Gunnell, the Fortune manager, twice paid fees to Herbert in March 1624/5 (see Gunnell).

Jacob Peadle's petition probably refers to the rope dancer, for Jacob and Abraham Peadle were performing together in Germany in 1614 and 1615.

1616, June 17—He was at Norwich with William Peadle, sr., and William Peadle, jr., and a company of rope dancers, they had a licence dated 14 May 1616. (Murray, II. 342)

1620, June 14—The same company was again at Norwich (*Ibid.*, p. 346)

1623, May 21—In Markham's suit as 'Abraham Pedle at George Alley in Gouldinge lane'. (See Appendix, pp. 682-3.)

1623/4, Jan. 29—Markham's suit calls Clayton, Grace, Stratford, and Peadle actors at the Fortune. (*Ibid.*)

1631 [Feb. 8?]-—'Petition of Jacob Peadle, administrator of his brother, Abraham Peadle, to the Committee of the Council of War for poor Soldiers. Abraham Peadle was drum-major to General Morgan's company for 13½ months at seven rix dollars per month. There is due the sum mentioned in the annexed account. Prays order for receipt. (Annexed, Account above mentioned, which shows 14l. 10s to be due)' (*C.S.P., Dom*, 1629-31, p. 501.)

PEADLE, JACOB. Probably the Jacob Peadle who was administering the estate of his brother Abraham Peadle (q.v.) in 1631 was the same as the Jacob Pedel or Behel who was with the English actors in Germany in 1597 and 1614-15 (Cohn, *Sh. in Ger.*, p. lxxxviii, Herz, *Englische Schauspieler*, pp. 34 ff; Meissner, *Englischen Comoedianten*, p. 41).

PEADLE, THOMAS. Probably Thomas Peadle had been appearing with his father's troupe for some time before his name got into the Coventry records.

1639, Dec. 24—'Willm peadle & Thomas Peadle his sonn & fower children & Charles Sale', who had a 'comission for dauncing & vaulting & other feats of activity', were paid at Coventry (Murray, ii 253-4)

PEADLE (PEDEL), WILLIAM, sr. William Peadle, like Abraham, was a dancer and acrobat. In 1608 he was much admired in Holland as a pantomimist; in 1614 and 1615 he was in Germany. It is impossible to distinguish William senior and William junior with certainty; I should guess that William junior was the man at Coventry in 1639, and the man at St. Giles' Cripplegate. Probably his father was the man whom Collier found mentioned as tumbler and gentleman in the St. Saviour's parish registers in 1610, 1617, and 1629 (Bod.). I ignored the tumblers and rope dancers at St. Saviour's

1616, June 17—William Peadle, sr., and William Peadle, jr., were at Norwich with Abraham Peadle and a company of rope dancers, they had a licence dated 14 May 1616 (Murray, ii 342.)

1617, Aug. 8—'Cornelius sonne of Wilham Peadle gentle' chris. St G.C.

1618, May 9—John Castleton was convicted of stealing a brown gelding belonging to William Peadle of St. Giles in the Fields (Middx. Co. Rec., ii 136.)

1619, Dec. 14—'Anne daughter of William Peadle gentleman' chris. St. G.C., buried 15 December 1619

1620, June 14—He was at Norwich with William Peadle, jr., and Abraham Peadle and a licensed company of rope dancers. (Murray, ii. 346.)

1620, Nov. 29—'William Peadle & other players, Dauncers vpon Ropes', were paid at Coventry. (Murray, ii. 248.)

1620/1, Jan. 31—'Anne daughter of William Peadle, gentleman' chris St. G.C.

1639, Dec. 24—'Willm peadle & Thomas Peadle his sonn & fower children & Charles Sale', who had a 'comission for dauncing & vaulting & other feats of activity', were paid at Coventry (Murray, ii. 253.)

PEADLE (PEDLE), WILLIAM, jr. Probably William, jr., was the son of William, sr. They cannot be clearly distinguished.

1616, June 17—He was at Norwich with William Peadle, sr., and Abraham Peadle and a licensed company of rope dancers. (Murray, ii. 342.)

1617, Aug. 8—'Cornelius sonne of William Peadle gentle' chris. St. G.C.

1619, Dec. 14—'Anne daughter of William Peadle gentleman' chris. St. G.C., buried 15 December 1619.

1620, June 14—At Norwich with William Peadle, sr., and Abraham Peadle and a licensed company of rope dancers. (Murray, ii. 346.)

1620/1, Jan 31—'Anne daughter of William Peadle, gentleman'
chris St G C

1639, Dec 24—'Willm peadle & Thomas Peadle his sonn & fower
children & Charles Sale', who had a 'comission for dauncing &
vaulting & other feats of activity', were at Coventry (Murray, 11
253)

1654—He is probably the Peadle whose dancing at the Red Bull is
praised in *Mercurius Fumigosus*. (See Rollins, 'Commonwealth
Drama', p 315)

PEET, NATHAN.

1644, Nov—1644/5, Feb—'Nathan Peet and his son' were in the
English company residing at the Hague (See Jeremiah Kite)

PENN (PEN, PENNE), WILLIAM Penn began his stage career as a boy at least as early as 1609, for in that year he appeared in the Queen's Revels' production of *Epicoene*. By 1616 he was a Prince's man, and he retained his membership in this company until 1625. It was probably in this year, when the King's company was being overhauled at the beginning of the new reign, that Penn went to that company with his fellows Thomas Hobbes and Anthony Smith. (See Baldwin, *Organization and Personnel*, p. 55.)

The cloak allowance of 1629 indicates that Penn had become a sharer in the company by that date. We have no indication that he was ever a very important member; his roles are usually small, he several times played the part of a dignified old man. He fails to appear in a number of the casts of plays produced during his years with the company.

It is fortunate that William Penn is so well identified in the parish registers, for the name is very common. His occupation and the name of his wife identify him at St. Bodolph's, his wife's name identifies him at St. James's; and his occupation identifies him again at St. Giles.

1615/16, Mar. 20—He was tenth to sign the debt-funding agreement
of the players at the Hope, probably Prince's, with Alleyn and
Meade. (Hens. *Paps.*, pp 90-1.)

1616, June 30—'William Penne of St Leonarde parish in Shordich
and Sibilla West of our parish' mar. St. Bodolph's Aldgate. (Den-
kinger, p. 104.)

1617, Nov. 21—'Marie Penne, daughter to William Penne, a Stage-
player and Sibbill his wife of Houndsditch' chris. St. Bodolph's
Aldgate (Ibid.)

1619, Mar 31—'William Penne, sonne to William Penne, a Stage-
player, and Sibill his wife' chris St. Bodolph's Aldgate (Ibid.)

1623, May 21—He lived 'at the George Alley in Gouldinge lane',
according to Markham's suit (See Appendix, p. 682)

1625, >May 5—'William Penn' was fifth in the list of Prince's men
who received black cloth for King James's funeral. (M S C ii.
326; see above, p. 209.)

1625, Aug. 18—'William s. of William Penn' bur. St. J.C.

1625, Nov. 30—'Robert s of William Penn & Sibbell vx' chris St. J C.

1628—'William Penn' was ninth in the King's company's cast for *The Lover's Melancholy*, lic 24 November (roles not given). (1629 4° B M)

1629, May 6—'Wm Pen' was twelfth in the list of King's men granted liveries (M S C 11 350, see above, p. 24)

1629—'Iulio Baptista a great scholler William Pen' in the King's cast for Massinger's *The Picture*, lic. 8 June (1630 4° B M)

1631, May 6 (lic)—According to the stage directions, he played the Second Merchant and the Jailer ('wm Pen', 'wm penn') in the King's production of *Believe as You List* (Sisson, *B.A.Y.L.*, pp. xxxi ff)

1631—In the MS of Arthur Wilson's *The Swisser* (B M Add MS 36759), his name is given in the cast for the Blackfriars' production (Feuillerat, *The Swisser*).

Antharis	Two old noble men . . . Benfeild.
Clephis	Mortall Enemies . . . Penn.

1632—'NANTOLET, Father to Rosalura and Lilla-Bianca . . . Acted by Mr. William Penn' in the King's cast for the 1632 King's revival of *The Wild Goose Chase*, printed 1652. (1652 ed. B.M)

1635/6, Jan. 6—'John, sonne of William Penn, Player' chris St G.C.

1636, May 17—'Wm Pen' is the first of the King's men listed for a players' pass. (M.S.C 11 378-9)

1636, Oct 18—'Wm son of Wm. Penn Player' bur St G.C

1636, Nov 2—'Anne daugr of William Pen Player' bur St G.C.

PENNYCUICKE (PENNEYCUICK, PENNICOKE, PENNYCOOKE), ANDREW. We have only Pennycuicke's statement as proof that he ever was an actor, and Pennycuicke's deceptions in the dedications of the books he published do not encourage one to believe him implicitly. (See Rudolph Kirk, *The City Madam*, pp. 9-15.) Still, it is a little difficult to imagine why anyone would want to make false pretensions to the actor's profession at a time when it was no more esteemed than it was in the years 1655-8.

Of the plays which Pennycuicke brought out, three had originally been produced by Queen Henrietta's men and one by the King's men in 1632. Mr. Baldwin (*Organization and Personnel*, pp. 195-6) interprets these facts to mean that Pennycuicke had become an apprentice (perhaps to Shank) in the King's company by 1632, and that he later transferred to the Cockpit, probably on Shank's death, and acted with Beeston's Boys. To me, it seems that such a history of Pennycuicke takes far too much for granted. It is not likely that an actor performed for ten years at the Blackfriars and the Cockpit—especially if one of his roles was as important as Matilda—without leaving any records. The title-page of *The City Madam* does not necessarily mean that Pennycuicke acted for the King's company, or even, certainly, that he acted in that particular play. Neither of his statements about his histrionic experience is sufficiently specific to attach him very

surely to a company. His publication of three Queen's plays does suggest a connexion with Queen Henrietta's or Beeston's Boys, or at least a close friendship with some former member of those companies. The record of his birth in 1620—it seems unlikely that there could have been two men with such a name—shows that he would have been too old for Matilda after the closing of the theatres and suggests that he performed the part as one of Beeston's Boys, or even as a Queen Henrietta's apprentice.

Pennycuicke's residence in 1647 and 1652 in St. Giles in the Fields is a slight confirmation of the notion that he was performing with Beeston's Boys when they were acting in the theatre in that parish at the time that Parliament stopped all acting.

1620, Oct 1—'Andreas Pennicooke fs Jacobi et Margarete' chris. St. M F

1647, Oct. 19—'Andrew Penneycuick and Dorothy kinde' mar St G F

1652, Dec 4—'A stilborne Childe of Andrew Pennicooke' bur St G.F.

1653—Heminges's *Fatal Contract*, 'Acted with great Applause by her Majesties Servants' has a dedication to James Compton, Earl of Northampton, which is signed 'A T.' and 'A P.' Perhaps the initials stand for Andrew Pennycuicke (for whom the play was printed) and Anthony Turner, certainly Turner and possibly Pennycuicke had acted with the company which performed the play (1653 4° H.N.)

1655—In the dedication to his edition of Davenport's *King John and Matilda*, printed in this year, Pennycuicke says, 'my selfe being the last that that [sic] Acted Matilda in it' His name is not given in the cast, and it is not likely that he meant that he had played in the production for which the cast is given, i.e. >1634. (1655 4° B.M.)

1656—The dedication of Ford and Dekker's *The Sun's Darling* to Thomas Wriothesley, Earl of Southampton, is signed, 'Theophilus Bird Andrew Penneycuicke'. (1657 4° B.M.)

1658—The title-page of *The City Madam*, lic. 25 May 1632 and acted at Blackfriars, says that the play was printed for Andrew Pennycuicke, 'one of the Actors'. The second edition of 1659 contains a dedication to Lady Ann, Countess of Oxford, which is signed by him (1658 and 1659 4°'s B M)

PERKINS (PARKINS, PERCKENS, PIRKYNNS, PYRKYNNS), RICHARD Perkins was probably the best known actor in Queen Henrietta's company, and, so far as we can tell now, the actor of longest experience. (Beeston seems not to have acted in the company's plays) In 1602 he was receiving money from Henslowe to make purchases for Worcester's men for a performance of Heywood's play. He appears regularly as a Worcester's—Queen Anne's man until the disintegration of that company, and his friendship for Heywood lasted even longer, for he wrote verses for Heywood's *Apology* in 1609, and Heywood went out of his way to call attention to Perkins's acting in 1633. The actor made an impression

on John Webster, too, for Webster singled him out for praise in a note appended to the 1612 quarto of *The White Devil*.

The suits marking the break-up of Queen Anne's company in the two or three years following the death of Shakespeare all point to Perkins as one of the three or four chief members of the company. With the other leaders of the old organization, he was concerned in the formation of the Revels company, but in 1623 or 1624 he became a King's man, as we know from his livery allowance. This addition of Perkins to the King's company in 1623 or 1624 and his desertion of the leading company of the day for the new Queen Henrietta's group two or three years later are puzzling. Mr. Baldwin (*Organization and Personnel*, p. 118) thinks that Perkins was not a member of King's at all, but a special type of hired man entitled to livery. This solution is not very convincing, but it is odd that Perkins should have deserted a company like the King's men. His old fellow, Christopher Beeston, must have been very persuasive.

As a member of Queen Henrietta's men, Perkins is found in all known lists of the company except the *Renegado* cast and Crosfield's odd list, and he replaces Christopher Beeston as recipient of the company's livery allowances after the reorganization at Salisbury Court. There is reason to think that Perkins and a few of his fellows were rather shabbily treated by Beeston during the plague of 1636-7, and that the reorganized Queen's men at Salisbury Court had little of the prestige of the old company at the Cockpit (see pp. 237-45).

Perkins's known roles, as well as the testimony of Webster and Heywood and Pennycuicke, establish his importance as an actor in rather a variety of parts: romantic villain, dignified father, honest, plain-spoken old man.

We have Wright's evidence that Perkins lived in Clerkenwell, at least towards the end of his life. Probably he had lived there in his early years as well, for it would have been a more convenient residence in the fifteen years he performed at the Red Bull than later when he was acting at the Phoenix and Salisbury Court, and Markham's messenger found him in Clerkenwell in 1623. Wright's statement about his death pretty well identifies the actor and the man buried in 1650, and the testimony of Perkins's wife in 1620 identifies the actor and the husband of the woman buried at St. James's Clerkenwell in 1621. The Richard Perkins buried in 1625 may have been the actor's son. Unfortunately the name is too common to make other identifications, though one is tempted to guess that the Richard son of John Perkins christened at St. James's Clerkenwell in October 1585 was the actor, and that he is also to be seen in at least a few of the records of Richard Perkins at St. Giles in the Fields. (See Bentley, *R.E.S.*, p. 162.)

There is a portrait of him, No. 423, in the gallery at Dulwich College.

1616, Mar. 30—He was named in a Queen Anne's licence of 15 April 1609 which was presented at Norwich on this date, all but Swinerton and Lee were absent. (Murray, ii. 340-1.)

1617, May 31—The same patent was shown again at Norwich (Ibid., p. 343.)

1617, June 3—He refused to sign the new agreement of Queen Anne's with Susan Baskerville, though the Baskervilles say that he was a fellow and sharer at the time. (Fleay, *Stage*, pp. 285-8.)

1617, Oct. 2—He petitioned the Sessions of the Peace for the Red Bull company (Queen Anne's). (See above, p. 163.)

1619, >May 13—'Richard Parkins' was second in the list of Queen Anne's men allowed black cloth to wear in her funeral procession (M.S.C. ii. 325.)

1619—When John Smith sued Beeston, Perkins, Worth, and Cumber as the most substantial members of the old Queen Anne's company, the latter three declared that Beeston had kept the company accounts fraudulently for the last seven or eight years. (Wallace, *Three Theatres*, pp. 321-5.)

1620, June 27—'Elizabeth Perkins (wief of Richard Perkins of the parish of Clarkinwell gent)' testified to the whereabouts of Emanuel Read in *John Smith v. Christopher Beeston* (Ibid., pp. 335-6.)

1621, Mar. 31—'Elizabeth wife of Richard Perkins' bur St. J C.

1621, Nov. 5—'Richard Perkins & Philadelphia Kelly of this p' mar. All Hallows, Lombard Street. (Challen, *Marrages*.)

1622, July 8—He was the second of six 'late Commedians to Queene Ann^e deceased' named in a warrant for the licensing of the Children of the Revels (Murray, ii. 193-4.)

1622, Oct. 3—He was one of six Red Bull actors named in an order for repairing the highways. (See above, p. 169, n. 2.)

1622, Nov.—'A Warrt: vnder the Signet to licence Robert Lee Richard Perkins and others Comedians to the late Queene Anne to exercise the quality & Arte of Stage players as they haue bin heretofore accoustomed' (M.S.C. i. 284.)

1622—'Richard Perkins' was second in Herbert's office book list of 'the chiefe players at the Red Bull, called the players of the Revells'. (Herbert, p. 63.)

1623, May 21—He lived 'att the vpper end of St Iohns Streete', according to Markham's suit. (See Appendix, p. 682.)

1623/4—'a luerie for a Player, / By warrant/

To George Johnson draper for 3 yards of Bastard Scarlett for a livery for Richard Perkins one of his Mat ^s Players at 26 ^s 8 ^d p yard.	} 004.00:00
To Richard Miller for $\frac{1}{2}$ of a yard of Crimson Veluett for a cape at 26 ^s 8 ^d	} 000 26.00'

(M.S.C. ii. 328.) Perkins evidently came to the company after the general warrant had been issued at Easter, 1623.

1625, >May 5—As a member of the King's company, 'Richard Perkins' was third in the list to receive black cloth for James's funeral procession. (Ibid., p. 325.)

1625, Sept. 10—'Richard Perkins' bur. St J C

1626—'Sir John Belfare, Richard Perkins', in the cast of Queen Henrietta's men prefixed to Shirley's *The Wedding* (1629 4^o HN)

c. 1630—'Captain Goodlack, Spencers friend, by Mr. Rich. Perkins', in the cast for Part I of Heywood's *The Fair Maid of the West*. Since no actor is named for this character in the cast for Part II, he probably had the role there as well (1631 4^o B M)

1633—The prologue and epilogue which Heywood wrote for the Queen's revival of Marlowe's *Jew of Malta* and which were published in the 1633 quarto point out that Perkins played the Jew, though he did not hope to equal Alleyn in the part. The prologue says:

* Perkins. *To merit in* him who doth personate
Our Jew this day, nor is it his ambition
To exceed, or equall, being of condition
More modest, . . . nor is't hate*

and the epilogue:

*In Graving, with Pigmalion to contend,
Or Painting with Apelles, doubtlesse the end
Must be disgrace our Actor did not so,
He onely aym'd to goe, but not out-goe.*

> 1634—'Fitzwater, M [Mr] Perkins, Whose action gave Grace to the Play', in the Queen's cast for Davenport's *King John and Matilda*. (1655 4^o B.M.)

1634, Sept. 11—He was left a ring in the will of Thomas Basse (See Appendix, p. 631.)

1635—'Hanno. By Richard Perkins' in the cast for Nabbes's *Hannibal and Scipio*, presented by Queen Henrietta's at the Cockpit (1637 4^o B.M.)

c. 1635—In 1635 Theophilus Bird said that he had joined the King's men about 1635 (but he must have meant about 1640, for he was still an important player at the Cockpit in 1637) and signed a bond of £400 to Richard Perkins in trust for Michael Bowyer. Apparently Perkins was acting just as a friend of Bowyer's. (See Hotson, pp. 31-4.)

1637, c. Oct. 2—'I disposed of Perkins, Sumner, Sherlock and Turner, to Salisbury Court, and joynd them with the best of that company. (Herbert, p. 66.)

1638, Dec. 20—'A warr^t for Liveries for the Queenes Players . . . to bee dd to Richard Perkins for him self & 13 others his fellowes.' (M S.C. ii. 388.)

1640/1, Jan. 8—Liveries were ordered to be delivered 'vnto Richard Perkins & Anthony Turner for them selues & twelue others their fellowes in all fowerteene & of the Queenes Mates Company of Players'. (Ibid., p. 396.)

1645, Sept. 26—Legacy in Michael Bowyer's will. (Appendix, p. 635.)

1650, Apr. 20—'Richard Perkins' bur. St. J.C.

> 1660—Trueman says that 'Perkins' was one of 'those of principal Note at the Cockpit [Queen Henrietta's company]', and that after the closing of the theatres 'Perkins and Sumner of the Cockpit, kept House together at Clerkenwel, and were there Buried . . . some Years before the Restauration'. (Hist. Hist., pp. 4 and 10.)

PERRY (PERRIE, PIERRY, TERRY), WILLIAM. William Perry is probably the most conspicuous of the provincial players. He is first heard of as a boy in a 1613 licence for Lady Elizabeth's company which was shown at Norwich in 1615 (*R.E.S.* i. 183), but by 1617 he was leading a provincial company, and as a company leader he is known for twenty-five years

The company with which he appeared at Norwich in 1617 was probably some sort of amalgamation of a provincial Queen Anne's company, a Queen's Revels troupe, and a King's Revels company, as the names of the leaders would suggest. Perry seems to have toured as the leader of this group, later called the Children of the Revels to the late Queen Anne, for six or seven years

William Perry is the most frequently named of the obscure Red Bull-King's troupe which played in the provinces and usually at the Red Bull in London through most of the reign of Charles I (see pp. 270-80). He regularly led the company in the provinces, and presumably he appeared with them in London, but of this there is no record. The title 'His Majesty's servants for the city of York' implies that Perry's troupe had some special association with that city, but evidence is lacking.

There is no assurance that he was the poor man buried at St James's in 1648, though poverty might well be the lot of a provincial player after the prohibition of acting.

1616, July 16—A letter of this date which was copied in the Norwich records 4 June 1617 ordered four different exemplifications returned to London, their bearers to give bond for their appearance in Whitehall on a fixed day, among others the letter names 'William Perrie haueinge likewise gotten a warrant whereby he and a certaine Company of idle ps ons wth him doe travel and play under the name and title of the Children of his Ma^{ts} Revels, to the great abuse of his Ma^{ts} srvice' (Murray, ii. 343-4, see above, pp 178-9, for the letter in full)

1617, Oct 31—The names of Robert Lee, Philip Rossiter, William Perry, and Nicholas Long were copied from a commission of this date at Norwich 29 August 1618 (Ibid., p 345)

1619—'Given to Terry and his Companye of Playors, havinge Large Auctoritie' at Leicester. (Ibid., p 313)

1623, May 24—'William Perry & other of ye late Queene Ann her Company of players' were paid 40s. for not playing at Norwich. (Ibid., pp 347, 371)

1624, Apr.—He was named in a confirmation of a licence to the Children of the Revels to the late Queen Anne which was shown at Exeter and at Norwich in May, 1624. (*Hist. MSS. Com.*, Records of the City of Exeter, p 171, Murray, ii. 272-3 and 347.)

1628, Sept. 7—'William s of William Perrye & Jone vx' chris St. J.C.

1629, Sept. 5—'A Warraunt to sweare William Perry A Groome of y^e Chamber in ordinary wthout ffee.' (*M.S.C.* ii. 351.)

1629, Sept. 18—'Commission to Wm Perrey for making up and

keeping a company of players, to present all usual stage plays, by the name of His Majesty's servants for the city of York' (C.S.P., *Dom*, 1629-31, p. 59)

1629, Nov. 10—Eight men were named in a licence of this date which was granted to William Perry and Richard Weeks, 'his Majestie's sworn servantes . . . of the Red Bull company', and shown at Reading 30 November 1629 (Murray, ii. 386)

1630, Nov. 2—Perry, Weeks, and their company were at Reading. (Ibid., p. 386)

1632, July 15—'Mr Perry & his company of players' were at Doncaster. (Ibid., p. 257)

1632, Nov. 28—'A petition of Richard Mapes against William Perry, a player Answered of course.' The petition was repeated 5 December, 'wth leaue graunted after one weeke expired after sight' (M.S.C. ii. 408)

1632-3—'Mr Perry one of the Kings players that came with a comission' was at Coventry. (Murray, ii. 252)

1632/3, Feb. 19—'Mr Perry, a Player, and his Companie' were paid at Leicester (Ibid., p. 318)

1632/3, Feb. 27—'A warr^t to y^e signet to draw vp a Bill for the Kinges hand for A lycence vnto William Perry and his Associates to practice the quality of stage playes in y^e Citty of Yorke & else where wthin his Mates dominions.' (M.S.C. ii. 360.)

1633, July 3—Perry appeared at Norwich with a licence of 30 Apr.

1633 On 6 July 1633 he was paid a gratuity of £3 for forbearing to play in the city (Murray, ii. 354, 372)

1633/4, Mar. 1—At Norwich 'Willm Perry brought into this Court his Mat^{ies} warrant' The records for 15, 19, and 22 Mar. show that the company continued to play 'beyond the tyme agreed vpon', insisting that their patent allowed them to play forty days. The Norwich fathers finally decided to petition for the prohibition of all stage plays in the town, 'by reason that the maintenance of the Inhabitants here doth consist of worke & makinge of manufactures' (Ibid., pp. 354-5, see above, p. 274.)

1633/4, Mar. 13—'A peticōn of Alexander Charley against W^m Perry a player debt 40^l Answered wth leaue graunted vpon sight. March 13. 1633' (L C Warrant Books, 5/183, p. 142, P.R.O.)

1634-5—The Bristol authorities paid 'one Perry a plaier' for not playing. (Murray, ii. 219.)

1635, > Nov. 22—'Item geven to Mr Perrie, a Player, and his Companie to passe by the Towne and not play', £1, at Leicester. (Ibid., p. 318)

1635/6, Mar.—Perry with his company played at Canterbury during Lent. The Mayor wrote to the Archbishop complaining of the consequent disorders; in his letter of 5 Apr. thanking the Archbishop for forbidding players in Canterbury during Lent, he said, 'the players complained of are of the company of the Fortune playhouse, and the principal of them were Weekes and Perry. The latter was the man that most affronted the writer, saying that he would play whether the mayor would or not, and when on complaints of citizens who could not restrain their servants from being at the plays till near midnight, the writer desired Perry to keep better hours or he would acquaint the Lords with their disorder,

Perry replied he cared not.' (Murray, i. 274-6; *C.S.P., Dom.*, 1635-6, pp. 321, 334-5, and 354-5)

1636, Apr. 24—'Mr Perrie, one of the King's players' was paid 20s. at Doncaster (Murray, ii. 257)

1636, May 11—'This day Richard Wicks & other servants to his Mat^{ie} beinge his Mat^{ies} players granted to W^m Perry & others did bringe in a warrant dated' 30 Apr. 1633, at Norwich (Ibid., p. 358)

1642—'given to Mr Pierry & his company who came by comission to play x^s', at Coventry (Ibid., p. 254)

1648, June 29—'W^m Perry, a poor man' bur. St J C.

PETERS, HUGH. In spite of the charges of his enemies, there is little likelihood that Hugh Peters was ever an actor, but the assertion is so frequently made that it ought to be mentioned. A writer in *Mercurius Pragmaticus* said in 1647 that 'Sam Rowley and he were a *Pylades*, and *Orestes*, when he played a womans part at the Curtaine Play-house, which is the reason his garbe is so emphaticall in the Pulpit' (quoted from Hotson, p. 15). The *Man in the Moon* says that Peters was 'Book-holder at the Bull-play-house' (ibid.), and Dr Young said that Hugh Peters had been jester or fool in Shakespeare's company (ibid., p. 73, n. 56). Even Genest says that he has heard that Peters was a player for a time after he left Cambridge. (Genest, i. 16.)

Most of these tales indicate nothing more than the spite of the Royalists, which prompted them to make whatever charges they thought would be most damaging to the reverend Hugh. It is possible, however, that some confused account may have its origin in the fact that Peters's English church in Rotterdam was a building which had originally been intended for a playhouse (See *Chetham Society Publications*, i. 6.)

PETTINGHAM, HENRY.

1636/7, Jan. 12—Pettingham's name was fifth in a list of eleven 'persons Dependants on the Players' who were granted tickets of privilege; the list was headed by Baxter, '[who] is employed by his Mat^{ies} servantes the Players of the Blackfryers'. (M.S.C. ii. 380)

PETTINGTON, HENRY. A ghost name from Mrs Stopes's misreading, followed by Mr. Baldwin and Mr. Nungezer, of Henry Pettingham.

PICKLEHERRING (*see REYNOLDS, ROBERT*).

PLUMFIELD, THOMAS.

1632, May 10-15—'Thomas Plumfield' was seventh in a list of eleven men sworn 'groomes of the Chamber in ordinary wthout fee to attend the Prince his Highnes in y^e quality of players'. (M.S.C. ii. 358)

1632, Dec. 5—'A petition of Thomas Greene against Thomas Plumfield a player debt 5^l¹ Answered wth leaue graunted wthin a weeke after sight.' (L.C. Warrant Books, 5/183, p. 129, P.R.O.)

POLLARD, THOMAS. Thomas Pollard was a comedian with the King's company for a quarter of a century and was, in his later years at any rate, a very well-known figure. There is some contradiction about the beginning of his career. In the Sharers' Papers of 1635, John Shank said that he had 'still of his owne purse supplied the company for the service of his Mat^v wth boyes as Thomas Pollard, John Thompson....' But in these same papers the Burbages say, 'these new men [i.e. Swanston, Benfield, and Pollard] that were never bred from Children in the kings service.' (M.S.C. ii. 369, 371.) The contradiction could be reconciled if we supposed that Pollard had been Shank's apprentice in the Palsgrave's company at the Fortune and had come with his master to the King's company shortly before or after finishing his apprenticeship. If this were true, the Burbages would be right in saying that Pollard had not been bred up in the King's service, and Shank would be right, with a quibble, in saying that he had cared for Pollard as a boy out of his own purse and supplied him to the company. Moreover, it is not incompatible with what we know of Pollard's age to suppose that he was somewhere around twenty when Shank came to the company within a year or two of 1615. I suggest, therefore, that Pollard may have begun his career as Shank's apprentice in the Palsgrave's company; unfortunately this suggestion can be no more than a conjecture at present.

By 1623, and probably earlier, Pollard had been cast in the comic roles in which he was to make a reputation. Eight or nine of his parts are known, quite enough to show the sort of character the audience could expect him to portray—Pinac in *The Wild Goose Chase*, Brainsick in *The Soddered Citizen*, the Lieutenant in *The Humorous Lieutenant*, Timentes in *The Swisser*.

Mr. Baldwin thinks (*Organization and Personnel*, pp 57-8) that Pollard succeeded to membership in the company about the spring of 1623, and this conjecture seems probable. Certainly he was a member by 1624 when he signed the submission of the company to Sir Henry Herbert in *The Spanish Viceroy* matter.

With Benfield and Swanston, Pollard petitioned the Lord Chamberlain in 1635 to force the housekeepers of the Blackfriars and the Globe to sell them shares in order that they might participate more fully in the earnings of the company. Probably they got their shares, for the Lord Chamberlain ordered the housekeepers to satisfy them, but Shank's will indicates that at the end of 1635 the matter was not yet fully settled.

The will of Richard Benfield in 1639 suggests that Pollard was a companion of Swanston off the stage as well as on, and perhaps something of a boon companion. The assertion of Bird in 1655 that Pollard and Bowyer had seized the assets of the company when the theatre closed can mean little to us without further

details. Bird makes it sound as if Pollard and Bowyer were embezzlers, but he must have been distorting the facts, for Pollard was still associated with his old fellows in the company bond of January 1647/8 and in the dedication of the Beaumont and Fletcher folio in 1647.

Wright's statement that Pollard lived single obviously applies to his life after the wars began and does not necessarily indicate that he was not the Thomas Pollard who married in 1629 and 1635. On the other hand, there is nothing to support the identification, and the name was a fairly common one, there were at least two Thomas Pollards, neither of whom can have been the player, in the parish of St Botolph's Bishopsgate, 1605-25. Bird's statement that Pollard died worth £500 and that his estate was administered by Perryn of Buckingham tends to corroborate Wright's report.

1616-17—No. 4 in King's cast for *The Queen of Corinth* (1679 folio B.M.)

1619, Aug.—The prompter's notes show that he played Holderus and a servant ('T p' 'Tho po.') in the King's production of *Sir John van Olden Barnavelt*. (Greg, *Dram. Doc.*, p. 273.)

1619?—No 8 in King's cast for *The Humorous Lieutenant*. (1679 folio B.M.)

1619?—No. 8 in King's cast for *The Laws of Candy*. (Ibid.)

1619-23—'Siluio, T Pollard,' in the cast of King's men prefixed to 1623 quarto of *The Duchess of Malfi*. Apparently he had the part in the revival of 1619-23. (1623 4° B.M.)

1619-21—No 8 in King's cast for *The Island Princess*. (Ibid.)

1622, Aug. 23—'Grant to Thos. Pollard and Joan Woodruff of pardon for incest.' (C.S.P., Dom., 1619-23, p. 442.)

1622, Oct. 24—No. 5 in King's cast for *The Spanish Curate*. (1679 folio B.M.)

1623, Aug. 29—No. 7 in King's cast for *The Maid in the Mill*. (Ibid.)

1623, Dec. 6—No. 3 in King's cast for *The Lover's Progress*. (Ibid.)

1624, Dec. 20—No 4 in submission of King's for playing *The Spanish Viceroy* (Herbert, p. 21, see above, pp. 14-15)

1625, >May 5—'Tho Pollarde' was fourteenth in the list of King's men who received black cloth for James's funeral procession. (M.S.C. ii. 326)

1625, June 24—No 13 in a patent for King's (Ibid. i. 282-3)

1626, Oct. 11—'Aelius, Lamia, and Stephanos . . . Thomas Pollard', in King's cast for Massinger's *The Roman Actor*, lic. this date. (1629 4° B.M.)

1628, Nov. 24—No 8 in King's cast for *The Lover's Melancholy*, lic. this date (1629 4° B.M.)

1629, May 6—No 9 in cloak allowance for King's. (M.S.C. ii. 350.)

1629, July 1—'Thomas Pollard & ffancis Gord L vg.', mar. St. Gregory by St. Paul. (Challen, *Marriages*.)

1629, June 8—'Vbaldo', one of '2. wild courtiers. Thomas Pollard', in King's cast for Massinger's *The Picture*, lic. this date. (1630 4° B.M.)

c. 1630—‘*Brainsicke—A deboyst young gent & a Prisoner—Tho Pollard*’, also ‘*Birdlyme—A Scrivener—Brain disguis’d*’, in King’s cast given in the MS of Clavell’s (?) *Soddered Citizen* (*Sod Cit.*, p. 3.)

1631, May 6 (lic)—The prompter’s notes for the King’s play, *Believe as You List*, show that ‘Mr pollard.’ played Berecynthia. (Sisson, *B A Y.L.*, pp. xxxi ff.)

1631—The MS. of Arthur Wilson’s *The Swisser* (B M Add. MS 36759) gives his name in the cast for the Blackfriars production ‘*Timentes, A fearefull Generall . Pollard.*’ (Feuillerat, *The Swisser*.)

1632—‘PINAC . . . of a lively spirit . . . Admirably well Acted by Mr. Thomas Pollard’, in the cast for the King’s 1632 revival of *The Wild Goose Chase* printed in the 1652 edition. (1652 ed B M)

1635, May 18—Both the Burbages and John Shank assert in their petition to the Lord Chamberlain in 1635 that for the year Whitsun Monday 1634 to Whitsun Monday 1635 Pollard gained from the King’s company ‘as hee was a Player and noe Howskeeper 180l’ (*M S.C* ii 368, 372)

1635, May 18—July 12—Benfield, Pollard, and Swanston petitioned the Lord Chamberlain that John Shank, Cuthbert Burbage, and Mrs Robinson be forced to sell them each one share in the Globe theatre. They further petitioned that Shank be forced to sell one of his shares in Blackfriars to be divided among the three of them. (*M S.C* ii. 362-4)

1635, May 21—‘Thomas Pollard & Elizabeth Winden, L vg.’ mar. St Gregory by St. Paul. (Challen, *Marriages*.)

1635, July 12—The Lord Chamberlain complied with the request of the petitioners. (*M S.C*. ii 365.)

1635, Aug 1—Since the actors were unable to agree on the price of the shares, Sir Henry Herbert, Sir John Finett, and Daniel Bedingfield were appointed to arbitrate. (*Ibid.*, p. 373.) Shank’s will of 30 December 1635 indicates that he still claimed all his shares. (See Appendix, p. 647)

1639, Aug. 26—Richard Benfield of Gray’s Inn bequeathed 40s. for a ring ‘to my Gossipp Elhardt Swanston and Thomas Pollard’. (See Appendix, p. 634.)

1641, Nov. 25—The epilogue to Shirley’s *The Cardinal*, lic this date, begins ‘*Within. Mr. Pollard, wher’s Mr Pollard for the Epilogue? He is thrust upon the Stage, and falls*’ (1652 ed B.M.)

1642—In a Chancery Suit of 1655, Theophilus Bird said that at the closing of the theatres in 1642 Pollard and Bowyer seized the apparel, hangings, and playbooks of the company and converted them to their own use (Hotson, p. 32.)

1647—His name stands eighth in the list of ten King’s men who signed the dedication of the Beaumont and Fletcher Folio. (1647 folio B M)

1647/8, Jan. 28—One of seven members of King’s to sign a bond for an old company debt; see Theophilus Bird. (Hotson, p. 32.)

1648—Pollard played the Cook in *Rollo or The Bloody Brother* acted by combined players when soldiers raided the Cockpit. (*Hist. Hist.*, p. 9)

1648—*A Key to the Cabinet of Parliament* refers to his clowning in *The Humorous Lieutenant*. (See Andrew Cane.)

1655—In Theophilus Bird's suit at Easter term, the defendants say, 'They do not know whether it is true (as Bird alleges) that Pollard died worth £500 and that "one Richard Perryn of the town of Buckingham, saddler," is administrator of his estate' (Hotson, p. 33.)

1664—In a coffee-house scene in the third act of Tatham's (?) *Knavery in All Trades*, a gentleman has mentioned a current play.

third . . Bur [sic] sir, they say 'tis done rarely well

fourth. I cannot believe it, 'tis impossible they should do any thing so well as I have seen things done

fifth. When *Taylor Lowen*, and *Pollard* were alive.

fourth. Did you not know *Benfield* and *Swautted*?

fifth Did I not know 'em? yes, and hum'd them off a hundred times (1664 4° HN)

1699—Wright says that 'Pollard, and Robinson were Comedians' at Blackfriars, and that Lowin, Taylor, and Pollard were superannuated when the wars began 'Pollard who Lived Single, and had a Competent Estate, Retired to some Relations he had in the Country, and there ended his Life . . . some Years before the Restoration' (*Hist Hist*, pp. 4, 7, 10.)

POWELL, EDWARD. Dyce conjectured that the Edward Powell who wrote complimentary verses for the 1646 edition of Shirley's poems and for the 1647 Beaumont and Fletcher folio was the 'Mr. Powell, an ancient Player, lately dead', who Langbaine said was the father of the actor and playwright, George Powell. If Dyce is right, Edward Powell probably performed before the closing of the theatres. It seems to me much more likely, however, that Martin Powell, the Restoration actor, was the father of George, that Edward was quite a different person, and that there is no evidence of an actor named Powell before the closing of the theatres. (See Dyce, *Shirley*, i, p. xcvi, and Langbaine, p. 113.)

PRAT, SAMUELL. The entry may refer to a household rather than a theatrical servant.

1615, Nov. 7—'Samuell Prat seruant to one of the players,' bur. St. Anne's Blackfriars.

PRICE (PRYORE?), RICHARD. Throughout his known career Richard Price was an actor at the Fortune, belonging certainly to the Prince Henry-Palsgrave's company, and probably to the King and Queen of Bohemia's company. It is possible that he had been an Admiral's man before 1603, for 'Price' was assigned the part of Scott in the MS. cast for *The Shoemakers' Holiday*. This cast, however, is probably a forgery. (See *Sh. Soc. Papers*, iv. 114; Chambers, *E.S.* ii. 159; and *Hens. D.* ii. 203.) Price must be the 'Pryore' of the list of Prince Henry's men in his Book of the Household in 1610, and he is in the list of the company granted cloth for Prince Henry's funeral procession and in the list of the

company when it was licensed as the Palsgrave's men two months later. In all important subsequent lists of the company Price appears. His presence in the bond to Gunnell probably indicates that Gunnell thought him of some importance to the company.

Richard Price, the Palsgrave's man, certainly lived in the parish of St. Giles' Cripplegate, where the Fortune was located, but it is possible that there was another Richard Price in the same parish. If the man accused of counterfeiting was the actor, he had moved from Golding Lane to White Cross Street late in 1622 or early in 1623. It seems to me equally possible, however, that the alleged counterfeiter was the man called yeoman in the parish registers, while the actor was the man called player and gentleman, the designation used in his Fortune lease.

The name is too common to place much reliance on the marriage of March 1605/6.

1605/6, Mar. 2—'Richard Price of St Giles in the ffield & Joane Dudlowe per baynes' mar. St Clement Eastcheap (Challen, *Marriages*.)

1618, Oct. 31—He was eighth of the Palsgrave's men to sign the lease of the Fortune from Edward Alleyn (See above, pp. 138-9)

1620, Apr. 9—'Ther dind wt vs m^r gunnell Cartwright. parr & price y^e King of bohemes men.' (Alleyn's Diary, Young, ii 174.)

1620, Apr. 24—'Richard sonne of Richard Price Gentleman' chris St G.C. Buried 29 Apr.

1621, Nov. 23—'Richard sonne of Richard Price gentleman' chris St G.C.

1622—He was third in the list of Palsgrave's men in Sir Henry Herbert's office book (See above, p. 147.)

1622, May 20—Alleyn granted him a lease of a half-share in the new Fortune; he was described as 'Richard Price of London gent.' (Hens. Paps, pp. 30, 112)

1622, Dec. 4—'A True Bill for making and coining on the same aforesaid 26th of October at Goldinglane, co Midd., eight pieces of false and counterfeit money made in the likeness of Queene Elizabethes shillinges, against Richard Price, late of Golding lane aforesaid and his wife Mary. Putting themselves "Not Guilty," Richard and Mary were acquitted; Richard however being required to find sureties for his good behaviour.' (Middx Co. Rec ii 170)

1623, May 21—According to Markham's suit, he lived 'in White Crosse Streete'. (See Appendix, p. 683.)

1624, Apr. 30—He and five others signed a bond with Richard Gunnell to continue to play together as Palsgrave's at the Fortune. (See above, pp. 148-9)

1624, May 15—'Mary daughter of Richard Price yeomā' bur. St. G.C.

1625, Apr. 19—'Henry son of Richard Price gentleman' bur St. G.C

1625, July 12—'Morgan sonne of Richard Price Player' chris St. G.C. Buried 16 July.

1625, Aug. 23—'Martin Swayne sr to Richard Price, gent' bur. St. G.C.

1627, Apr. 25—'Mary dau of Richard Price Player' chris St. G.C.

1627, May 23—Thomas Saul petitioned the Lord Chamberlain against Gunnell, Cartwright, Price, and Fowler for a debt of £50 (*M S C.* ii. 401)

1627, July 23—‘Richard Price Player’ bur. St G.C.

1628, Apr. 16—‘Richard and Mary son and Dau. of Rich Price Player deceased’ bur. St. G C.

PUDSEY, EDWARD An English actor in Germany in 1628 and 1640 (Herz, *Englische Schauspieler*, pp. 32 and 55.) He may be, as Chambers suggests (*E S.* ii. 335), the Edward Pudsey whose commonplace book contains many Shakespearian quotations, but the identification rests on the name only.

PUNCTEUS, JOHN. At an unknown date Sir Henry Herbert issued a licence to ‘John Puncteus, a Frenchman, professing *Physick*, with ten in his Company, to exercise the *quality of playing*, for a year, and to *sell his drugs*’ (*Herbert*, p. 47) The number in the company is large, and, though Puncteus was obviously conducting a medicine show, it is possible that his group really performed plays

RAINESCROFT, THOMAS (*see RAVENSCROFT, THOMAS*).

RANDOLPH, THOMAS Fleay noticed certain allusions in Randolph’s verse which seemed to indicate that he had been connected with a London dramatic company. He noticed further that the first scene of *The Muses’ Looking Glass* contained speeches which showed that the play had been performed in a new theatre and that later on in this scene the Salisbury Court theatre was conspicuously omitted from a list of London playhouses. Putting these facts together, Fleay decided that the company alluded to in the verses was Prince Charles’s (II) men and that Randolph was the assistant manager of the company in 1632 and 1633 (*Biog. Chron.* ii. 166–7). This conclusion has been generally rejected because there is no indication that Randolph was in London 1632–3, and it seems unlikely that a Cambridge don would have managed an ordinary acting company. (See *Thorn-Drury, Poems*, pp. xv–xvii).

Since Fleay’s time, however, other evidence suggesting Randolph’s theatrical associations has come to light. In 1923 Professor G. C. Moore Smith published the entire poem, *William Heminges’ Elegy on Randolph’s Finger*, from which the extract, ‘On the Time Poets’, had been often quoted. In one passage Heminges describes the indignation of certain Puritans against Randolph (lines 195–206):

And wch was worse that lately he did pen
vyle thinges for pigmeyes gaynst the Sonns of men,
The Righteous man and the regenerat
being laught to scorne thare by the reprobate.
‘brother, sayd on, you spurr your Zeale to slow
to checke att thes things when the learned knowe

Thes arre but scarres the woundes dothe deeper lye
 Who knowes but hee wrightes to a Monastarye
 and those whome wee call players may In tyme
 Luther abuse and fence for Bellermyne?
 The Pope has Iuglinge trickes and can vse slightes
 to Conuerte Players Into Iesuittes.'

In this passage the association of Randolph and players is not only fairly clear, but the players are called 'pigmeyes'. Another addition to our information since Fleay wrote is Mr. W. J. Lawrence's discovery that both Randolph's *Amyntas* and his *Muses' Looking Glass* (in which a Puritan calls the theatre audience which is to laugh at him 'the lew'd Reprobate') were licensed for the Children of the King's Revels in 1630 (see above, p. 291). Thus the 'vyle thinges for pigmeyes' is *The Muses' Looking Glass* for the boys of the King's Revels. Note further that Mr. Lawrence found that both these plays were licensed in 1630, the year in which Cambridge was closed from April to November because of the plague. This fact fits the allusion of two lines—the last two quoted below—of Randolph's *Eclogue to Master Jonson*. In this poem, after speaking of his love of Aristotle at Cambridge, Randolph goes on (Thorn-Drury, *Poems*, pp. 108-9).

And yet I let this true delight alone,
 Call'd thence to keep the flock of *Corydon*.
 Ah woe is me, another's flock to keep,
 The care is mine, the master shears the sheep!
 A flock it was that would not keep together,
 A flock that had no fleece, when it came hither.
 Nor would it learn to listen to my layes,
 For 'twas a flock made up of severall strayes
 And now I would return to *Cham*, I hear
 A desolation frights the *Muses* there!

I suggest, therefore, that though Fleay was undoubtedly wrong about the years of Randolph's theatrical activity, wrong about the company, and probably wrong about the position he held, it is quite probable that Randolph *was* associated with the King's Revels in, and probably a few months before, 1630. It is somewhat more probable that he served as a theatre poet under contract—a position which Brome held at this theatre a few years later—than as a manager. It seems likely that he wrote or revised *Amyntas* and *The Muses' Looking Glass* for this company, and perhaps *The Drinking Academy* as well, for that play was written for boys, possibly at this time, its allusions indicate a London audience, and its prologue suggests a public and not a private performance.

If this suggestion of Randolph's employment at the Salisbury Court is accepted, the 'flock' of the *Eclogue* refers to the King's Revels boys, the master who sheared the sheep was probably

Blagrave or Gunnell, and 'A flock that had no fleece, when it came hither' (a line which puzzled Thorn-Drury) refers to the fact that the King's Revels, probably a new company in 1629, owned no repertory of plays when it came to the Salisbury Court, and therefore Randolph's work was doubly strenuous. The next couplet, presumably, refers to unknown difficulties which Randolph had with the company and to the fact that the company was rather a scratch team—a fact known from the personnel of the organization (see pp. 289-91). The final couplet refers to his desire to return to Cambridge and his prevention by the plague of 1630. This interpretation seems to me to fit better the allusions in Randolph's work and Sir Henry Herbert's licences than any other which has been offered.

RAVENS CROFT, THOMAS. Mr. W. J. Lawrence thinks that the fact that Ravenscroft witnessed Richard Cowley's will with Burbage, Heminges, and Shank, taken in connexion with his earlier association with boys' companies, implies that he was connected with Blackfriars theatre. While not impossible, this conjecture seems a bit far fetched. (See Appendix, p. 642, and *M.L.R.* xix. 423.)

RAYNE, ANDREW (*see* CANE, ANDREW).

READE, EMANUEL. Reade first appears in the casts of *The Coxcomb* and *The Honest Man's Fortune*; therefore he was a Lady Elizabeth's man before he joined Queen Anne's company. The testimony of Elizabeth Perkins indicates that he was a friend of Christopher Beeston and that he had left the company some time before its break-up.

1616, June—He was named in the Baskerville suit as a member of Queen Anne's at the time of the second settlement in favour of Francis Browne. (Fleay, *Stage*, p. 275.)

1617, June 3—He refused to sign the new agreement of Queen Anne's with Susan Baskerville, though the Baskervilles say that he was a fellow and sharer of the company at the time. (Ibid., pp. 285-8.)

1620, June 16—Beeston declared in *Smith v. Beeston* that 'Emanuell Reade gent . . . about three weekes past went into Ireland, whose returne is not expected till some tyme in Michaelmas terme next' (Wallace, *Three Theatres*, p. 49), but on the 27th of June Elizabeth Perkins, wife of Richard Perkins, testified that 'Emanuell Reade hath made his abode in Jreland by the space of two or three yeares last past or theareaboutes with his wief & familie and about Easter last did come into England and did lye often tymes in the howse of the said xpofer Beeston & was much in his company whilst he was in England. And about Whitsontyde last the saide Emanuell Reade went againe into Jreland & at his departure he sayde that he thought he should never returne agayne into England'. (Ibid., pp. 49-50.)

READE (REED, RHEADE), TIMOTHY. Though not many facts about the stage career of Timothy Reade are known, the allusions to him immediately before and after the closing of the theatres make it clear that he was a popular comedian. Sometime between 1626 and 1634 he evidently transferred from Queen Henrietta's men to the King's Revels, later, however, he seems to have gone back to the Queen's men, probably in 1637, when Sir Henry Herbert says that he joined Perkins, Sumner, Sherlock, and Turner to the best of the company at Salisbury Court—the King's Revels (see p. 236 ff.)

The evidence for his later career in the Queen's company is the reference to Reade as a Salisbury Court player in 1641 ('Friers' of the title evidently means Whitefriars or Salisbury Court, not Blackfriars) when Queen Henrietta's men were occupying that theatre. This change is also indicated, indirectly, in the dialogue of Goffe's *Careless Shepherdess*. Landlord and Thrift are evidently talking about their joy in watching the same comedian, Reade. Landlord says that he saw the comedian on this stage, i.e. the Salisbury Court where *The Careless Shepherdess* was acted, and would like to see him act *The Changeling* again. Now *The Changeling* was the property of Queen Henrietta's men (see pp. 254-5) Before Queen Henrietta's had left the Phoenix, William Robbins (q.v.) had been famous in this role, but Robbins had apparently gone to the King's men when the Queen's men came to Salisbury Court. Thus Landlord had seen Reade, Robbins's successor as comedian of Queen Henrietta's company, play the part of the Changeling for the Queen's company on the stage of the Salisbury Court some time in 1637 or later.

The dialogue of *The Stage-Players' Complaint* implies that Reade was famous for his nimble feet and Cane for his facile tongue, but one could wish for a more definite statement.

1626—'Cardona. Tymothy Read' in the cast of Queen Henrietta's men prefixed to Shirley's *The Wedding* (1629 4^o HN.)

1634, July 18—Kendall told Crosfield that '4. Timothy Reed' was one of the chief of the company at Salisbury Court. (See Appendix, p. 688.)

1634/5, Mar. 10—His name is in the full list of players recorded at Norwich, several of the players were King's Revels men, though the records do not give the name of the company, which was probably an amalgamation. (Murray, ii 356, see above, pp. 286 and 288-9.)

1637—His reputation seems to be compared with that of Andrew Cane (with whom he is also associated in *The Stage-Players' Complaint*) in the poem by 'D. E.' prefixed to Thomas Heywood's *Pleasant Dialogues and Drammas*, 1637.

Who can deny but Poets take their birth
From some thing that's more excellent than earth?
Since those harmonious strains that fill our eares,
Proclaime their neere alliance with the Spheares,

And shewes their Art all Arts as farre exceed
As doth the fiery-Cane, the weakest Reed.

1641—*The Stage-Players' Complaint* was issued in the autumn of this year, with the sub-title, *In A Pleasant Dialogue between Cane of the Fortune and Reed of the Friers*. The dialogue between the two famous comedians concerns theatrical and political affairs. One of the two dancers in the woodcut on the title-page was probably intended for Reade

1644/5, Mar 7—'Edward sonne of Timothy Read' bur St. G.C.

1646, July 28—'Pennella da. of Tymothy Read player' bur St G C

1647, Oct. 6—'A Stage-Play was to have been acted in Salisbury Court this day (and bills stuck up about it) called *A King and no King*, formerly acted at the Black-Fryers, by his Majesties servants, about 8. yeares since, written by *Francis Beaumont* and *John Fletcher*

'The Sherifffes of the City of *London* with their Officers went thither, and found a great number of people, some young Lords, and other eminent persons, and the men and women with the Boxes, (that took monies) fled. The Sherifffes brought away *Tim Reade* the Foole, and the people cryed out for their monies, but slunke away like a company of drowned Mice without it.' (Hotson, p. 26, from *Perfect Occurrences*)

1654—'. . . when as at a Bartholmewtide, the Fights and Travels of this great *Knight-Errant* [Don Quixote] are to be seen, and himselfe represented (for these honours came after his death) to the life, by *Timotheo Reado of Tiver-æ*, who was the most incomparable mimicke upon the face of the Earth.' (Edmond Gayton, *Pleasant Notes upon Don Quixot*, 1654, pp. 85-6.)

1656—A country gentleman and a citizen, in the Praeludium to Goffe's *The Careless Shepherdess* (1656 4° B.M., pp. 4-5), discuss their taste in plays while sitting on the stage of the Salisbury Court:

Landl. Why I would have the Fool in every Act,
Be't Comedy, or Tragedy, I'ave laugh'd
Until I cry'd again, to see what Faces
The Rogue will make: O it does me good
To see him hold out 's Chin hang down his hands,
And twirle his Bawble. There is nere a part
About him but breaks jests. I heard a fellow
Once on this Stage cry, *Doodle, Doodle, Dooe*,
Beyond compare; I'de give the other shulling
To see him act the Changling once again.

Thri. And so would I, his part has all the wit,
For none speaks Craps and Quibbles besides him
I'd rather see him leap, laugh, or cry,
Then hear the gravest Speech in all the *Play*.
I never saw *Rheade* peeping through the Curtain,
But ravishing joy enter'd into my heart.

REASON (RAISON), GILBERT. The earliest known occurrence of Reason's name is in the 1610 patent for Prince Charles's men. By 1617 he was touring with an exemplification of the company's

patent, and the evidence indicates that he was the leader of the provincial Prince's company until 1625, when both the provincial and the London companies disappear. Evidently the Lord Chamberlain's order of 1617 did not destroy Reason's company or even compromise him very seriously at the Revels Office, for Reason himself carried a similar order a few years later. These orders of the Lord Chamberlain are rather curious, there is a suggestion that they were intended more to clear the way for a favoured provincial organization than to regulate licensing. It is odd that one order carried by a Lady Elizabeth's man appears when Lady Elizabeth's are forced on the road after a partial amalgamation with the Prince's men and that a second order carried by a Prince's man appears when Lady Elizabeth's begins a London career again (see pp. 177-9, 182-3, and 205) forcing the Prince's men out of the Phoenix. Reason's appearance in the cloak allowance does not necessarily indicate that he was active in the London company; provincial players were sometimes used to swell the lists in these funeral allowances.

It is unfortunate that the MS. notes in the Chicago copy of *A Looking Glass for London and England* cannot be dated. The designation 'Mr.' would indicate that Reason was of some importance in the company which presented the play, and this status is not incompatible with his known position in the provincial Prince's company.

1617, June 4—Pembroke sent an order of 16 July 1616 to Norwich stating that 'also Gilberte Reason one of the prince his highnes Playors hauing likewise sepated himselfe from his Company hath also taken forth another exemplification or duplicate of the patent granted to that Company', and asking that he be sent back to London, with six others of other companies. (See above, pp. 178-9, for full letter, and Murray, ii 343-4.)

1621, Aug. 24—'Gilbert Reason one of the Prinns Players' (Charles I) and his company played at Coventry. (Murray, ii. 249.)

1622, Nov. 20—A Lord Chamberlain's letter of this date ordering the seizure of irregular patents in the provinces was brought to Norwich by Reason in January, 1624/5. (Ibid., pp. 351-2.)

1622, Dec. 23—'Gilbert Reason and Mr William Eaton players to the Prince his high' were paid twenty shillings at Coventry (Ibid., p. 249.)

1623, May 31—Gilbert Reason brought a company of Prince's men to Norwich with an exemplification dated 31 May 1613 for their patent of 30 March 1610 (Ibid., p. 347.)

1624-5—'Gilbert Reason & the rest of the Company of the Princes players as a gratuity to them' were given 43s. at Norwich. (Ibid., p. 371.)

1624/5, Jan 29—The Mayors' Court Books for this date refer to the above item, which is taken from the Chamberlains' Accounts 'This day Gilbert Reason brought in & shewed to this Court an Exemplification of a patent as servants to the Prince to play &c.

And there was made a warrant for xliis^s to be gyven them as a gratuity' Reason also shewed at this time the Lord Chamberlain's warrant for the seizure of irregular patents. (Ibid , pp 351-2.)
 1625, >May 7—As a member of the Prince's company, 'Gilbert Raison' was seventh to receive black cloth for James's funeral procession (M.S.C. ii 326)

N D —Line 1540 of Greene and Lodge's *Looking Glass for London and England* has the stage direction 'Enter the Priests of the sun with Miters on their heads carrying fire in their hands'. The University of Chicago quarto of this play, which has many contemporary manuscript notes, corrections, and stage directions, has an addition to this stage direction. After 'sun' a caret is inserted, and interlined above is 'Mr Reason'. Evidently Reason played the Priest of the Sun in the production for which the prompter's notes were made (See C R Baskervill, 'A Prompt Copy of *A Looking Glass for London and England*', *Mod. Phil.*, xxx [August 1932], 37, Plate VII)

REIGNOLDS, WILLIAM. Since William Reignolds appears only once as an actor and is found in none of the later casts of Queen Henrietta's men, it is possible that he was really a musician.

1625—'Francisco, A Jesuite. William Reignalds' in the Queen Henrietta's cast for Massinger's *Renegado* (1630 4^o B.M.)

1636, Aug 18—'Wm Reignolds, musician' bur. St G C

1642/3, Jan 10—'Will'm Reignolds & Amye Smith' mar St J.C.

REYNOLDS, ROBERT Robert Reynolds was a Queen Anne's man, but he seems to have foreseen the difficulties in which the company would be involved; at any rate, by 1616 he had begun an acting career in Germany, where he made no small reputation, often appearing under the clown-name of Pickleherring. There are records of his activities in Germany in 1616, 1618, 1626, 1627, 1628, 1631, and 1640. In the earlier years he performed in the companies of Robert Browne and John Greene, but in 1627 he seems to have succeeded to the leadership of Greene's company. (Herz, *Englische Schauspieler*, pp. 30-2, 54-8, 114.)

He may be the Robert Reynoldes who was married in St James's Clerkenwell in 1626, for he had lived in this parish ten years before.

1615/16, Jan 1 and 1616/17, Mar. 1—'Robert Reynoldes yoman, his wife Jane Reynoldes,' of St. J.C., and 'Jane wife of . . . Reynoldes stageplayer' of St John's, indicted for non-attendance at church. (Middx Co. Rec. ii. 120, 127)

1616, June—Named in the Baskerville suit as a member of Queen Anne's at the time of the second settlement in favour of Francis Browne (Fleay, *Stage*, p. 275)

1617, June 3—He refused to sign the new agreement of Queen Anne's with Susan Baskerville, though the Baskervilles said he was a fellow and sharer of the company at the time. (Ibid., pp. 285-8.)

1626, May 1—'Robert Reynoldes & Margery Powell' mar. St. J.C.

REYNOLDS, WILLIAM (see REIGNOLDS, WILLIAM).

RHODES (ROADS, ROADES, RODES, ROODS), JOHN. I suspect that there was more than one John Rhodes connected with the theatre in London in the seventeenth century. One was a bookseller in 1628 and in 1641, probably the bookseller who formed the company at the Cockpit in 1659. This same man, since he is found at the Cockpit in 1659, was probably the John Rhodes who Mr. Hotson found had become keeper of the Cockpit by 1644 (Hotson, p. 90). If he lived at the Cockpit in 1644, he was probably the John Rhodes whose wife Ann was buried in that parish in 1644, and perhaps the John Rhodes, draper—the bookseller was a member of the Drapers' Company in 1641—who lived in the adjoining parish of St. Martin's in 1656.

The other records do not fit together quite so well. The King's man of 1624 was probably the 'I. Rho.' who acted in the King's play in February 1624/5. Mr. Baldwin (*Organization and Personnel*, pp. 127-8) has identified this man with the 'Jhon' (q.v.) whose hand appears in several of the MSS. of the King's company and with the Cockpit manager of 1659. His evidence is quite inadequate. It is equally probable that this John Rhodes was the musician buried at St. Giles' Cripplegate in February 1635/6.

Finally, there is the John Rhodes who owned part of the Fortune playhouse in 1637 and 1648. It seems reasonable to identify this man with the John Rhodes of the Fortune Playhouse against whom the King's company complained in 1639. The statement about the assignment of the leases in 1637 suggests that he may have succeeded Richard Gunnell [Gannill] as manager of the Fortune.

It is possible that all these records except that of the burial of the musician really do outline the career of one versatile man, but it seems to me a bit improbable that a bookseller who had kept seven apprentices before 1641 could also have had a career as a King's man and have run the Fortune. Downes and Gildon indicate that the King's man and the bookseller were one, though Downes's parenthetical phrase suggests that he was not sure of his information, and in any case he was writing too late to be a very reliable authority about theatrical affairs before 1642. The best interpretation of the evidence that I can make at present is that the Fortune manager was a second John Rhodes and the musician a third.

1624, Dec. 27—'Theise are to Certifie you That . . . John Rhodes, . . . are all imployed by the Kinges Maiesties servantes in theire quality of Playinge as Musitions and other necessary attendantes. . . .' (*Herbert*, p. 74; see above, pp. 15-16)

1624/5, Feb. 8—He is probably the 'I. Rho.' who appears (fol. 5^a) with 'G. Ver' (George Vernon) as a creditor in the prompter's notes in the MS of *The Honest Man's Fortune* (Dyce MS. 9). The play was first performed in 1613, but it was probably in the later performance by the King's men for which Herbert issued

a licence 8 Feb 1624/5 that Rhodes and Vernon appeared. (Greg, *Dram Doc*, p. 291.)

1628, Sept 13—A John Rhodes was one of ten second-hand book-sellers in Little Britain who were ordered to bring a catalogue of their books to the Archbishop of Canterbury. (*Dictionary of Printers*, p. 255, from *C S P., Dom*, Charles I, vol 117 [9])

1632—Upon the complaint of George Stutvile, a warrant was issued for the apprehension of 'Iohn Ierom gent. [blank] Roades a Stationer & [blank] Booker A serjeant at mace in London' (*M S C* ii 359)

1635/6, Feb 22—'John Roads, Musitian' bur St. G.C.

1637, Nov.—Among the Dulwich MSS. is a 'Bill in Chancery preferred by Dulwich College against Margaret Gray, Edward Mar-rant, and John Roads for the non-payment of rent upon leases of the Fortune Theatre'. The answers of the defendants explain that 'Marrant and Roads were assignees of leases . . . originally granted by Edw. Alleyn to Charles Masseye, the actor, John Fisher, Thomas Wiggett and Richard Gannill' (*MSS. Dul.*, p 54)

1639, Oct. 28—'Another [warrant] for Iohn Rodes of ye fortune Playhouse vpon ye complaint of the blackfryers Company for selling their Playes. eod [28 October 1639] Ios. Butler messeng^r' (*M.S.C* ii. 391.)

1641—In the records of the Drapers' Company under the heading, 'List of Members of the Company assessed for the Poll Tax, 1641,' and the sub-heading, 'Those of the generality or Yoemandry of the said Company wch wee conceive not able to pay in¹¹', occurs the following entry, 'John Rhodes in little brittaine Bookeseller 7'. The '7' refers to the number of apprentices he had taken during his lifetime (A. H. Johnson, *The History of the Worshipful Company of Drapers*, iv 155. Mr Baldwin, *Organization and Personnel*, p. 128 n., notes that among these apprentices must have been Betterton and Kynaston.)

1644, Oct 21—'Ann Wife of John Rodes' bur. St. G.F.

1647-9—A court order was issued in the suit about arrears in the Fortune rent between 'Dulwich College and Tobias Lisle, Thomas Grimes, John Rhodes, and others'. (*MSS. Dul.*, p 56)

1648—'Answers of John Roades [or Rhodes] and Susan Baskerville to a bill of Dulwich College, that they have paid all arrears of rent on their leases of the Fortune up to 1640, but that since then "stage playes and playhowses have bene suppressed", and they are therefore not answerable for rent, being forbidden by the terms of their leases to put the premises to any other use, 1648. With a demurrer on the part of the College; 1649 ff. 150, 158.' (*Ibid.*, p 341)

1656, Apr. 23—John Rhodes was sworn as a witness as 'of St Martin's-in-the-Fields, Citizen and Draper of London, aged 50 years and upwards'. (Hotson, p. 99)

1659—In *Roscius Anglicanus* John Downes writes. 'In the Year 1659, General Monk, Marching then his Army out of *Scotland* to *London*. Mr Rhodes a Bookseller being Wardrobe-Keeper formerly (as I am inform'd) to King Charles the First's, Company of Comedians in *Black-Friars*; getting a License from the then Governing State, fitted up a House then for Acting call'd the *Cock-Pit* in *Drury-Lane*,

and in a short time Compleated his Company.' (1708 ed. B M. Mr. Hotson [Hotson, p. 197] doubts the story of Rhodes's licence from Monk, though he agrees that Rhodes was in charge of a company at the Cockpit.)

1708—'Mr. Thomas Betterton was born in *Tuttle-street, Westminster*; his Father being Under-Cook to King *Charles the First*. And when he was now come to Years sufficient, his Father bound him Apprentice to one Mr. *Rhodes* a Bookseller, at the Bible at *Charing-Cross*, and he had for his Under-Prentice Mr. *Kynaston*.

'But that which prepar'd Mr. *Betterton* and his Fellow-Prentice for the Stage, was that his Master *Rhodes* having formerly been *Wardrobe Keeper* to the King's Company of *Comedians* in the *Black-Fryars*, on General *Monck's* March to *London*, in 1659, with his Army, got a Licence from the Powers then in being, to set up a Company of Players in the *Cockpit* in *Drury-lane*, and soon made his Company compleat, his Apprentices, Mr. *Betterton* for Mens Parts, and Mr. *Kynaston* for Womens Parts, being at the Head of them' (Gildon, *Life of Betterton*, p. 5)

RICE, JOHN. John Rice was an apprentice in the King's company in 1607 when Heminges lent him, 'a very proper Child, well spoken', to the Merchant Tailors' company to deliver a speech before King James. He appeared with Burbage in another pageant in 1610 as a nymph, but by 1611 he was a Lady Elizabeth's man. How long he remained with Lady Elizabeth's company is not known, but he was a King's man by 1619 and a member by 1621, when he appeared in a livery allowance list. Mr. Baldwin shows good reason for believing that Rice succeeded to Nathan Field's place as a member of the company (*Organization and Personnel*, p. 52). He had left the company by 1629, for he does not appear in the livery list of that year, and his absence from the cast of *The Roman Actor* in 1626 and *The Lover's Melancholy* in 1628 suggests but does not prove that he had left by 1626; Mr. Baldwin thinks that he was one of the three members who dropped out at the time of the reorganization in 1625 (*ibid.*, p. 56).

Heminges's mention of John Rice in his will indicates that the actor's withdrawal from the company was not occasioned by his death—the usual explanation of the disappearance of a member of the King's company.

Markham's suit and Heminges's will show that Rice lived in St. Saviour's, but it is impossible to identify him certainly in the records because there was another man of the name in the parish, a joiner. The actor was probably the John Rice who is found in the token books 'Nere the Playhouse' in 1617 and 1619-23.

1616, May 1—'John Rice & Mabell Hayward' mar. St S S. (*The Genealogist*, N.S., vii. 168)

1619, Aug—The prompter's notes in the MS of *Sir John van Olden Barnavelt* show that he played a captain and a servant ('Io: R.', 'Io: Ri', 'Io: Ric', 'Io: Rice', 'm: Rice') in the King's production. (Greg, *Dram. Doc.*, pp. 271-3.)

1619-23—'The Marquesse of Pescara, I. Rice' in the King's cast prefixed to the 1623 4^o of *The Duchess of Malfi*. Since only one name is given for this role, he apparently had the part in both the original production >1614 and the revival of 1619-23. (1623 4^o B M)

c. 1620—No 7 in King's cast of *The False One* (1679 folio B M.)

1621, Apr. 7—He was named in the livery allowance for the King's men (*Hist. MSS. Com.*, Report IV, p. 299.)

1623—'Iohn Rice' was twenty-sixth in the actor list in the Shakespeare folio

1623, May 21—He is named in Markham's suit as 'Iohn Rice of the Bancksyde'. (See Appendix, p. 683.)

1624, Dec 20—No. 9 in King's submission for playing *The Spanish Viceroy*. (Herbert, p. 21.)

1625, >May 5—'Iohn Rice' was twelfth in the list of King's men who received black cloth for James's funeral procession. (M S C 11. 326.)

1625, June 24—No. 9 in patent for King's (Ibid. 1. 282-3)

1630, Oct. 9—Heminges left 20s to 'John Rice Clerke of St Saviouris in Southwarke', and made 'my loving freinds Mr Burbage and Mr Rice' overseers (See Appendix, pp. 644-5.)

RICK, G (see RICKNER, GEORGE).

RICKNER, GEORGE. It is impossible to tell why Rickner's name was deleted from the list of King's attendants exempted from arrest, but the 'G: Rick' of *The Honest Man's Fortune* suggests that the name is not a scribe's error, but that a man of the name had been connected with the company

1624, Dec 17—His name has been deleted from Sir Henry Herbert's exemption from arrest of the attendants of the King's men (See above, pp. 15-16.)

1624/5, Feb. 8—In the prompter's notes in the MS. of *The Honest Man's Fortune* (Dyce MS 9) 'G. Rick' appears as a servant (fols 6^b and 7^b) (Greg, *Dram. Doc.*, p. 291.)

1636, Oct. 3 and Dec 1—See George Bosgrave.

ROBBINS (ROBINS, ROBINSON, ROBSON), WILLIAM. The actor William Robbins was sometimes called William Robinson, as is shown by his appearance as William Robinson in the Queen's cast for Heywood's *The Fair Maid of the West* in the 1631 quarto and as William Robbins in the same company's cast for Massinger's *Renegado* in the 1630 quarto. The roles in the two plays are quite similar comic parts and would obviously have been taken by the same actor. Much confusion has been caused by the use of these two names in referring to the Queen's comedian and by the consequent confusion of William Robbins and Richard Robinson (q.v.).

Robbins was one of the Queen Anne's men who held together after the Queen's death and formed the Revels company at the Red Bull. He was one of the earliest members of Queen Henrietta's company, for he appears in the first list of that troupe (see above, pp. 220-2), and he is in most of the other lists before the break-up

in 1637. His known roles and the contemporary references to him both show that Robbins was a comedian and that the *Changeling*, which he performed in the play of this name inherited by the Queen's men from Lady Elizabeth's, was one of his famous characterizations.

Though it is not known when Robbins joined the King's company, it was probably at the time of the changes in the companies during the long plague closing in 1636-7, there is no record that he ever appeared with Queen Henrietta's men after that company was reorganized at Salisbury Court.

Robbins's death at Basing House made something of a stir at the time, Peters and the author of *Perfect Occurrences* imply that his comedian's mockery was in part responsible for his death

1609, Apr. 14—'Alice d of William Robbins' chris St. J C.

1616, June—He was named in the Baskerville suit as a member of Queen Anne's at the time of the second settlement in favour of Francis Browne. (Fleay, *Stage*, p. 275)

1617, June 3—He signed the new agreement of Queen's with Susan Baskerville, she says he was a fellow and sharer at the time. (Ibid., pp. 285-8)

1619, >May 13—'William Robinson' was thirteenth in the list of Queen Anne's men to receive black cloth for her funeral procession (M S C. ii. 325.)

1622, July 8—'Will Robins' was seventh in a list of seven Queen Anne's men named in a warrant for the Privy Seal for licensing the Children of the Revels, the bill was signed 25 July. (Murray, ii 193-4.)

1622, July 30—'William Robins & Cisley Browne; hc' mar St J C.

1622—'William Robbins' was seventh in Herbert's list of the seven 'chiefe players at the Red Bull, called the players of the Revells'. (Herbert, p. 63; see above, pp. 165-9.)

1623, May 21—In Markham's suit as 'William Robins on Clarkenwell hill', 5s. (See Appendix, p. 683)

1625, Oct. 16—at Coventry five shillings was 'paid to Martyn Slatier, Robson, & Silvester late servants to the late queene Anne' (Murray, ii. 250.)

1625—'Carazie an Eunuch William Robins' in the Queen Henrietta's cast for Massinger's *Renegado* (1630 4° B.M.)

1626—'Rawbone, a thin Citizen, William Robins' in the Queen Henrietta's cast for Shirley's *Wedding*. (1629 4° HN.)

c. 1630—'Clem, a drawer of wine under Besse Bridges, by Mr. William Robinson', in the cast of Queen Henrietta's men prefixed to the 1631 4° of Heywood's *Fair Maid of the West*, Part I; since 'Clem, the Clown' is assigned to no actor in the cast for Part II, Robinson probably played the part there as well. (1631 4° B.M.)

1634, July 18—He is probably the 'Robinson' whom Kendall referred to as a Queen's man in conversation with Crosfield (*Crosfield's Diary*, p. 72; see Appendix, p. 688)

1634, Sept. 11—William Robins and his wife Cecily were left rings in the will of Thomas Basse (See Appendix, p. 631.)

1640/1, Jan. 22—'William Robins' is named second in a 'warrt for

the swearing of the six persons heerafter mentioned each of them A Groome of his Ma^{tes} Chamber in Ordinary without fee to attend his Matye in the Quality of Players and to bee of the Company of his Ma^{ts} servants at ye Blackfryers' (M S C. ii. 397)

1645, Oct. 14—Wright says that '*Robins a Comedian*' was one of 'Those of principal Note at the *Cockpit*' (*Hist. Hist.*, pp 4-5), and that '*Robinson* was Kill'd at the Taking of a Place (I think *Basing House*) by *Harrison*, he that was after Hang'd at *Charing-cross*, who refused him Quarter, and Shot him in the Head when he had laid down his Arms, abusing Scripture at the same time, in saying, *Cursed is he that doth the Work of the Lord negligently*'. (*Ibid.*, pp 7-8) Wright may have got his information from the report of Hugh Peters to Parliament on his view of Basing House immediately after it was taken. 'There lay dead upon the ground, Major *Cuffie* (a man of great account amongst them, and a notorious Papist) slain by the hands of Major *Harrison*, (that godly and gallant Gentleman) and *Robinson* the Player, who a little before the Storm, was known to be mocking and scorning the Parliament, & our Army.' (Sprigg, *Anglia Rediviva*, pp 139-40, 1647 ed HN)

That Wright and Peters meant William Robbins and not Richard Robinson is shown by a reference in *A Diary or an Exact Journall* for 9-16 Oct. 1645: 'Robinson the Player . . . he was in Drury Lane a Comedian, but now hee acted his own Tragedy' Other contemporary references to his death are, 'Robinson the Fool slain, as he was turning and acting like a Player' (*Perfect Occurrences*, 10-17 Oct); 'Slaine. Major *Robinson*' (*Perfect Diurnal*, 13-20 Oct), and 'Slain. *Robinson* the Players son' (*The Kingdome's Weekly Intelligencer*, 14-21 Oct). (Hotson, p 72.)

1648—See Andrew Cane for a reference to 'Robins the Changeling' in *A Key to the Cabinet of Parliament*.

ROBINSON, JOHN. John Robinson is found with no company except the King's Revels. Mr. Hotson's conjecture that the John Robinson whom Elizabeth Gunnell married was the player receives some support from the fact that Gunnell had been connected with both the Salisbury Court and the Fortune, the two theatres in which the King's Revels performed. Moreover, Robinson was buried in Gunnell's parish, and the fact that his wife made her will in 1641 in favour of her daughters suggests that the Robinson she had married was dead in that year.

1634, July 18—Kendall told Crosfield that among the players of Salisbury Court was '8 John Robinson' (*Crosfield's Diary*, p 72, see Appendix, p 688.)

c 1634?—'Saufelius chiefe of Counsell to *Silius* and *Messallina*—*John Robinson*', in the King's Revels cast for Richards's *Messalina*. (1640 8^o B.M.)

<1634—A Chancery suit of 1654 says that after the death of her husband, Richard Gunnell, Elizabeth Gunnell married a John Robinson. Mr Hotson thinks that perhaps this was the actor. (Hotson, p. 52.)

1634/5, Mar. 10—John Robinson is found in the long list of players

at Norwich, many of them were King's Revels men, though probably two companies are listed together (Murray, ii. 356, see above, pp. 286 and 288-9)

1640—'Jo Robinson' contributed the following verses to *Messalina* (1640 ed. B.M.)

To his Friend Mr. Nathanael Richards, upon
his Tragedy of *Messallina*

If it be good to write the *truth* of ill
And *Vertues* excellence, 'tis in thy skill
(Respected Friend) thy nimble *Scenes* discover
Romes lust-burnt *Emp'resse* and her virtuous *Mother*
So truly to the life; judgement may see,
(Praying this *Peace*) I doe not flatter thee
Men here may reade Heaven's Art to chastise Lust,
Rich *Vertue* in a *Play*, so cleare; no rust,
Bred by the *squint* ey'd *critickes* conquering breath
Can e're deface it, *Mesallina's* death

Adds life unto the *Stage*, where though she die
Defam'd, true *justice* crownes this Tragedy.

1641, Apr. 27—'John Robinson, Player' bur St G.C.

ROBINSON, RICHARD. As a boy actor in the King's company, Richard Robinson appears before 1616 in the casts of *Bonduca* and *Catiline* and in the stage directions of *The Second Maid's Tragedy*. Jonson's praise of Robinson as a female impersonator is no small tribute. Sir Edmund Chambers suggests that he may have been the son of James Robinson, one of the managers of the Children of the Chapel Royal, and one of the boys of that company before he came to King's (E.S. ii. 336). Since he witnessed Richard Burbage's will and seems to have married Burbage's widow, it is not improbable that he was Burbage's apprentice.

Robinson had evidently become a sharer in the King's company by 1619, for he appears in the patent and the livery allowance of that year, and he is called 'Mr.' by the prompter in the stage directions of *Barnavelt*. Mr. Baldwin thinks, with some show of reason, that Robinson succeeded to the place of Cowley some time in March 1618/19 (*Organization and Personnel*, p. 51).

The assigned roles of Robinson in the plays after 1619 indicate that he was not one of the most prominent of the actors in the company, and Cowley's reference in 1638 to his popularity is somewhat surprising; perhaps he had a special vogue with the Westminster boys, or perhaps Cowley, like some of his contemporaries, referred to William Robbins (q.v.) as Robinson. Even more surprising is Wright's statement that Pollard and Robinson were comedians, for though Pollard had many comic roles, Robinson is not known to have had any. Wright was surely confusing Robinson with Robbins, the former comedian of Queen Henrietta's company who was a King's man in the last years of the Caroline stage. Though most of his information was accurate,

Wright undoubtedly confused Robbins and Robinson in his account of the latter's death in 1645, for the King's man is known to have been alive in 1647 and January 1647/8 (see William Robbins), and it is not, therefore, unthinkable that he should have got the roles of the two men confused.

The letter of Sir Henry Wotton in 1631 indicates that Robinson was a collector and, presumably, a man of some means. It is a pity that Sir Henry could not have been more specific about the qualities of *The Italian Night Masque* which made it so rare in Robinson's opinion.

Evidently Robinson was still maintaining his connexion with his former fellows up to the time of his death in March, 1647/8.

1616, Sept 5 or 6—At the Sessions of the Peace and Gaol Delivery held on these dates, recognizances were taken of 'Thomas Weston of East Smithfield, scrivener, for Richard Robson of St Anne's, Blackfriars, charged with incontinency'. Robson was 'Respited to the next and then came and discharged' (*Middx. Sessions*, iii. 298).

1616—*The Devil Is an Ass*, given by King's this year, has the following lines (ii 8) between Ingine and Merecraft (1631 ed B.M.)

MER . . . But, where's this *Lady*?

If we could get a witty boy, now, *Inginge*,

That were an excellent cracke. I could instruct him,
To the true height. For any thing takes this *dottrel*.

ING Why, Sir your best will be one o'the players'

MER No, there's no trusting them. They'll talke on't,

And tell their *Poets*. ING What if they doe? the uest

will brooke the Stage. But, there be some of 'hem

Are very honest Lads. There's *Dicke Robinson*

A very pretty fellow, and comes often

To a Gentleman's chamber, a friends of mine. We had

The inerriest supper of it there, one night,

The Gentleman's Land-lady invited him

To a Gossips feast. Now, he Sir brought *Dick Robinson*,

Drest like a Lawyer's wife, amongst 'hem all;

(I lent him cloathes) but, to see him behaue it,

And lay the law; and carue, and drinke vnto 'hem;

And then talke baudy: and send frolicks! o!

It would haue burst your buttons, or not left you

A seame. MER They say hee's an ingenious youth!

ING. O Sir! and dresses himselfe, the best! beyond

Forty o' your very *Ladies*! did you ne'r see him?

MER No, I do seldome see those toyes. But thinke you,

That we may haue him? ING. Sir, the young Gentleman

I tell you of, can command him. Shall I attempt it?

MER. Yes, doe it.

1618/19, Mar. 12—He witnessed Richard Burbage's will. (See Appendix, p. 638.)

1619, Mar. 27—No. 11 in King's patent. (M.S.C. 1. 280-2.)

1619, May 19—No 11 in list of King's for livery allowance. (*Hist MSS. Com*, Report IV, p 299)

1619, Aug.—The prompter's notes in the MS. of *Sir John van Olden Barnavelt* show that he had the parts of a captain and an ambassador ('mr Rob.') in the King's production (Greg, *Dram Doc*, p 273)

<1619—He was probably the Richard Robinson who married Richard Burbage's widow. (See the item of 2 May 1642 and above, pp. 43–6.)

c. 1621—No 6 in King's cast for *The Double Marriage* (1679 folio B M)

1621, Apr. 7—No 11 in list of King's men for livery allowance. (*Hist. MSS. Com*, Report IV, p 299)

1619–23—'Cardinall, 1 H Cundaile 2 R Robinson' in King's cast prefixed to the 1623 4^o of *The Duchess of Malfi*. Apparently he took the part in the revival 1619–23 (1623 4^o B.M.)

1623—No. 24 in actor list in the Shakespeare folio

1623, June 3—When Nicholas Tooley made his will, Robinson owed him £29 13s which Tooley bequeathed to Sara Burbage (See Appendix, pp. 649–50)

1623, May 21—According to Markham's suit, he lived 'att the vpper end of Shoreditch'. (See Appendix, p 682)

1624, May 27—No. 2 in King's cast for *A Wife for a Month*. (1679 folio B M)

1624, Dec. 20—No 2 in submission of King's for *The Spanish Viceroy* (*Herbert*, p 21, see above, pp 14–15.)

1625, >May 5—He was sixth in the list of King's men who received black cloth for James's funeral (*M.S.C* 11 325)

1625, June 24—No 5 in patent for King's (*Ibid.* 1 282–3)

1626—'Aesopas a Player Richard Robinson' in King's cast for Massinger's *The Roman Actor*, lic. 11 October (1629 4^o B.M.)

1626, Nov. 3—'A peticōn of Iohn Nicols agst Iohn Lowen and Rich Robinson debt. 20^l Answ of Course.' The petition was repeated 13 or 14 November. (*M.S.C.* 11 400)

1626, Nov. 3<>7—'A peticōn of Tho Mallory agst. Rich Robinson. 8^l debt. Answ of Course.' (*Ibid.*)

1629, May 6—'Richard Robinson' was fourth in a list of King's men for cloak allowances. (*Ibid.*, p 350.)

1629?—'Mr Robinson, Count Orsino, and Hermite' in King's cast for Carlell's *The Deserving Favorite*. (1629 4^o B.M.)

1631, May 6 (lic)—He played Lentulus ('Mr Robinson', 'mr Rob.') in King's production of *Believe as You List* (Sisson, *B.A.Y.L.*, pp xxxi ff.)

1631?—In an undated letter Sir Henry Wotton wrote to Sir Gervase Clifton, 'I should have seen some pictures and other rarities in the house of Robinson, one of the King's players, as to-morrow, who an hour since sent me word that he cannot be at home to receive me, by reason of a new play which they are to repeat to-morrow in the afternoon, and which they are publicly to act on Wednesday—the rarest thing, as he conceiveth, that hath ever been seen on a stage, called *The Italian Night Masque*.' (Smith, *Sir Henry Wotton*, II. 333. Dated 1631 from the suggested identification with *The Italian Night-Piece, or, The Unfortunate Piety*, entered S.R. 9 Sept. 1653. Massinger's play, *The Unfortunate Piety*, was

licensed by Herbert for the King's company 13 June 1631 [*Herbert, p. 33*])

1632—'LA-CASTRE, the Indulgent Father . . . Acted by Mr *Richard Robinson*', in the cast for the King's 1632 revival of *The Wild Goose Chase* which was printed in the 1652 edition. (1652 ed. B M)

1638—The 'Epistle Dedicatore' to the 1638 edition of Cowley's *Love's Riddle* (1638 ed. B M) says of the play,

Nor has't a part for Robinson, whom they
At schoole, account essentiall to a Play.

1639—Robert Davenport dedicated *A Crowne for a Conquerour; and Too Late to Call Backe Yesterday* 'To my noble friends, Mr Richard Robinson, And Mr Michael Bowyer'. (1639 4° HN)

1641—The pamphlet, 'An Answer To a printed paper Entituled Articles Exhibited in Parliament, Against Mr. John Sqvier, Vicar of Saint Leonard Shoreditch. August 7. 1641', concludes with a testimonial to Squire signed by some two hundred men, presumably his parishioners. The names of 'Richard Robinson' and 'William Burbage' are given consecutively in the list. (1641 4° B.M.)

1642, May 2—'Winifred, the wyfe of Mr Richard Robinson, 2nd May, 1642', bur St. Leonard's Shoreditch (Stopes, *Burbage*, p. 140.)

>1642—Wright says, 'Hart and Clun, were bred up Boys at the Blackfriars . . . Hart was Robinson's Boy or Apprentice'. 'Pollard, and Robinson were Comedians' at Blackfriars. (*Hist Hist*, pp. 3, 4.)

1645, Oct. 14—See William Robbins

1647—His name—'Richard Robinson'—stands second in the list of ten King's men who signed the dedication of the Beaumont and Fletcher folio.

1647/8, Jan. 28—One of seven King's men who signed a bond for the payment of an old King's debt (See Theophilus Bird.)

1647/8, Mar. 23—'Richard Robinson a Player' bur. St. Anne's Blackfriars

ROBINSON, THOMAS. An English actor in Germany in 1627 and 1628 and probably later. (See Herz, *Englische Schauspieler*, pp. 31, 32, and 54 ff.)

ROBINSON, WILLIAMS (see ROBBINS, WILLIAM).

ROE, WILLIAM. An English actor in Germany in 1640 and 1650. (See Herz, *Englische Schauspieler*, pp. 55 ff., and Cohn, *Sh in Ger.*, p. c.)

ROGERS, EDWARD. A boy who appears in the first two known casts of Queen Henrietta's men but never later.

1625—'Donvs, neece to Amvrath. Edward Rogers', in Massinger's *Renegado*, presented by Queen Henrietta's company at Drury Lane. (1630 4° B M)

1626—'Milliscent, Cardonaes daughter. Edward Rogers', in the Queen Henrietta's cast for Shirley's *Wedding*. (1629 4° HN.)

ROGERS, WILLIAM. William Rogers is known as a player only from the 1628 list of the peculiar Queen of Bohemia's company.

The identification of the player and the jeweller seems dubious, but it would be no more remarkable than the identification of Thomas Barnes, carpenter, and Thomas Barnes, player, in this same Queen of Bohemia's company.

1628, June 30—'Wm Rogers' is sixth in a list of 'Queene of Bohemia's Players' made Grooms of His Majesty's chamber (See above, pp. 188-9.)

1635 (?)—Hester Rogers, widow of William Rogers, jeweller, petitioned the King for money long owed for jewels (C.S.P., *Dom.*, 1635-6, pp. 7-8.)

ROODS, JOHN (*see RHODES, JOHN*).

ROSSETER (ROSSITER), PHILIP Rosseter was a musician who became involved, through boy actors and theatrical property, in dramatic affairs in London. From 1609 to 1617 he was prominent as a patentee of the Queen's Revels, a lessee of Whitefriars, a manager with Philip Henslowe, and the builder of Rosseter's Blackfriars or the Puddle Wharf theatre. (See the *D.N.B.* account of Rosseter, and Adams, pp. 342-7.)

After the death of Shakespeare, Rosseter was no longer important in theatrical affairs, though he was one of the patentees of the provincial company which seems to have been an amalgamation of Rosseter's Queen's Revels and Perry's King's Revels and Lee's provincial Queen Anne's men. He continued to appear as a royal lutanist until 1623.

1617, Oct 31—Named with Lee, Perry, and Long in a licence. (Murray, n. 345.)

1618, Aug 29—At Norwich, 'Robt Lee Philip Rossiter Willm Perry & Nicholas Longe brought into the Court a comission' of 31 October 1617. (Ibid.)

1619/20, Mar. 1—In his will Thomas Campion bequeathed 'all that he had unto Mr. Philip Rosseter, and wished that his estate had bin farr more'. (D.N.B.)

1621, Dec 28—'A warrant for allowance of strings for the base lute of v¹¹ to Phillip Rossiter for a whole yere ended at Chrissmas 1621.' (Murray, n. 192.)

1623, May 5—He died on this day, according to his nuncupative will. (Hillebrand, p. 250.)

1623, May 21—His nuncupative will (P.C.C. 41 Swan) was proved 'There is no information provided in the will . . . Present were Hugh and Dudley Rossiter and Elizabeth, wife of Wm. Simpson.' (Ibid., p. 250, n. 47.)

ROWL (*see DOWLE, ROWLAND*).

ROWLAND. In the first scene of the second act of *The Witch of Edmonton* a countryman is addressed as 'Fellow Rowland'. Since the man addressed is one of the three countrymen who are not individually designated in the *dramatis personae*, Professor

Murray (Murray, i 236 n) and others have assumed that Rowland was the name of an actor. Actors' names, however often they may slip into the stage directions, are not likely to slip into the dialogue, I see no reason that one of the playwrights might not have thought Rowland a suitable name for a country fellow and used it only in a speech

The Rowland who is found in the stage directions of several King's plays was pretty surely Rowland Dowle, q.v.

ROWLEY, SAMUEL. Samuel Rowley, the dramatist, had an active career on the stage from 1597 to January 1612/13 as an Admiral's-Prince Henry's-Palsgrave's man, but there is no evidence that he was an actor after 1613. The fact that he wrote two plays and revised a third for the Palsgrave's company in less than nine months suggests that he had become a dramatist under contract for that theatre.

The dramatist may be the Samuel Rowley whose marriage Mark Eccles found recorded in the registers of St Michael, Crooked Lane, in 1594. 'Samewell Rowley was married to Alice Coley the viij of Aprill.' The theatrical name of the bride is suggestive, but Rowley's name is not sufficiently uncommon to allow of certainty. A merchant-tailor named Samuel Rowley was buried at St. Giles' Cripplegate in 1620 (see *P.M.L.A.* xliv. 817), but he surely cannot have been the actor-dramatist, Clode has no records of a merchant-tailor of the name.

Mercurius Pragmaticus was almost certainly lying about Hugh Peters (q.v.), and he cannot carry much weight as an authority on the acting career of Rowley. Except for the brief occupancy of Prince Charles's men in 1622 (see pp. 204-7), no dramatic company is known to have been attached to the Curtain between 1616 and 1642.

1623, July 27—'For the Palsgrave's Players, a Tragedy of *Richard the Third, or the English Profit*, with the Reformation, written by Samuel Rowley.' (Herbert, p. 24.)

1623, Oct 29—'For the Palsgrave's Players, a new Comedy, called, *Hardshife for Husbands, or Bilboes the best blade*, Written by Samuel Rowley.' (Ibid., p. 26.)

1624, Apr. 6—'For the Fortune, a new Comedy, called, *A Match or no Match* Written by Mr Rowleye' (Ibid., p. 27.)

1647—'Mercurius Pragmaticus in 1647 said of Hugh Peters, the famous Independent divine "he has a fine wit I can tell you, Sam Rowley and he were a *Pylades*, and *Orestes*, when he played a womans part at the Curtaine Play-house. . . ." (Hotson, p. 15)

ROWLEY, WILLIAM. The dramatist was an important member of the Duke of York-Prince Charles's (I) company for ten or twelve years and a member of the King's company for the last two or three years of his life. He first appears as an actor in 1609 in a purchase of costumes by five leading Duke of York's men from

John Heminges By 1612 he was receiving payment for the company's performances at court, and he and John Newton represented them before the Privy Council in 1615

Rowley was still a Prince Charles's man in January 1618/19, when several members of the company took part in the *Inner Temple Masque*. The title of Rowley's elegy on the death of Hugh Attewell in 1621 implies that Attewell was Rowley's fellow in 1621 and therefore that Rowley was still a Prince's man in that year.

By 1623 Rowley had become a King's man, and he appears four times in lists of the company before his death in 1626. Mr Baldwin (*Organization and Personnel*, pp. 57-8) presents evidence that he succeeded to the place of Tooley in 1623. This transfer to the King's men seems clear enough until one comes to the disconcerting fact that Rowley was granted livery for King James's funeral as a Prince Charles's man. I can account for his appearance in this list only by the assumption that Rowley had not yet been sworn as a King's man, and that since he still appeared in the Lord Chamberlain's records as a Prince's player it was thought better to grant him livery as a member of that organization than to omit him altogether. There seems to have been a somewhat similar difficulty about the official status of Rowley's fellow Thomas Hobbes (q.v.) at this time.

The evidence of the *Keep the Widow Waking* suit shows that Rowley died between 1624 and 24 March 1625/6. (Sisson, *Keep the Widow Waking*, p. 237.) There can be little doubt that he was the householder buried at Clerkenwell in February 1625/6. The William Rowley who married Isabell Tooley at St. Giles' Cripplegate 27 November 1637 must have been another man, tempting as the association of the names is.

The rape-seed story, common as it is, suggests some knowledge of William Rowley, for he was performing at the Curtain in 1622 and 1623 (see above, pp. 204-7).

There is ample evidence that Rowley's typical acting role was that of a fat clown. In *The Inner Temple Masque* Plumporridge is said to move 'like one of the great porridge-tubs Going to the counter'. He was a clown in his own *All's Lost by Lust*; he seems to have been the fat bishop in *A Game at Chess*, and the fat clown role appears in several of the plays written for the King's company while he was a member. Mr. Baldwin has good reason for assigning him the parts of Bustophia in *The Maid in the Mill*, Tony in *A Wife for a Month*, the Cook in the original cast of *Rollo or The Bloody Brother*, Cacafogo in *Rule a Wife and Have a Wife*, and the Clown in *The Fair Maid of the Inn* (*Organization and Personnel*, pp. 214, 382).

1615/16, Mar. 20—He was the first to sign the debt-funding agreement of Prince's with Alleyn and Meade. (*Hens. Paps.*, pp. 90-1.)

1616-17—He was second to sign the letter of the Prince's men to Alleyn asking for his help in finding a theatre and a loan. (Ibid., p. 93, see above, p. 200, n. 3)

1618/19, Jan. or Feb—'Plumporridge. W. Rowley' in the cast of Middleton's *Inner Temple Masque or Masque of Heroes* (1619 4° B.M.)

1620—John Taylor's *Praise of Hempseed* mentions him in the following lines (Stork, *Rowley*, pp. 11-12)

And many there are living at this day
 Which do in paper their true worth display,
 As Davis, Drayton and the learned Dun (Donne),
 Johnson and Chapman, Master Middleton,
 With Rowley, Fletcher, Withers, Massinger,
 Heywood, and all the rest where'er they are.

>1620—The 1633 title-page of Rowley's *All's Lost by Lust*, acted not later than 1620, says, 'Divers times Acted by the Lady Elizabeths Servants. And now lately by her Maiesties Servants, with great applause, at the *Phoenix in Drury Lane*' The dramatis personae of this edition has 'Jaques, a simple clownish Gentleman, his sonne, personated by the Poet'. (1633 4° H.N., see above, p. 215)

1621—He wrote an elegy on the death of his fellow, Hugh Attwell (q.v.)

1623, Aug. 29—No. 4 in King's cast for *The Maid in the Mill*. (1679 folio B.M.)

1624, Aug.—Apparently he played the fat bishop in Middleton's *A Game at Chess*. His known roles and the date of his death fit the allusion in Jonson's *Staple of News*, iii. 2

THO O' yes.
 There is a *Legacy* left to the *Kings Players*,
 Both for their various shifting of their *Scene*,
 And dext'rous change o' their persons to all shapes,
 And all disguises: by the right reverend
Archbishop of Spalato. Lic. He is dead,
 That plai'd him! THO. Then, h'has lost his share o' the *Legacy*

(De Winter, *Staple of News*, pp. 66-7) The play was acted in Feb 1625/6 (ibid., p. xviii), and first published in 1631. Though no separate copies of the 1631 edition are extant, a number of them were bound into the folio of 1640. See also R. C. Bald, *T.L.S.*, 6 Feb. 1930, p. 102. The scene in question is iii. 2, not iii. 1, as stated in the letter.

1624, >Sept—Dekker testified 24 March 1625/6 that Rowley was one of the authors of *Keep the Widow Waking*. (Sisson, *Keep the Widow Waking*, p. 258.)

1624, Dec. 20—No. 10 in submission of King's for playing *The Spanish Viceroy*. (Herbert, p. 21, and see above, pp. 14-15)

1625, >May 5—'William Rowley' was the third member of Prince's listed in a warrant for black cloth for King James's funeral procession. (M.S.C. ii. 326.)

1625, June 24—No. 8 in patent for King's. (Ibid. i. 282-3.)

1625/6, Feb. 11—'William Rowley, householder', bur. St. J.C.

1625/6, Feb. 16—‘Grace relict of William Rowley’ appeared before Henry Durham, notary public, and renounced the administration of his estate. (Miss M. J. Dickson, *T.L.S.*, 28 Mar. 1929)

1632—The title-page of *A New Wonder, A Woman Never Vext* says that it was ‘Written by William Rowley, one of his Majesties Servants’. (1632 4° B M.)

1639—The old joke about rape seed is told about William Rowley in *A Banquet of Jests*. The anecdote begins, ‘A Handsome young fellow having seene a Play at the *Curtaine*, comes to *William Rowley* after the Play was done, and entreated him if his leisure served, that he might give him a Pottle of Wine, to be better acquainted with him. Hee thankt him, and told him, if hee pleased to goe as farre as the Kings head at the Spittle gate, hee would as soone as hee had made himselfe ready follow him, and accept of his kindnesse.’ (1639 ed. HN, pp. 50-1.)

RUSSELL, JOHN. The extant records indicate that John Russell's chief asset was the friendship of Edward Alleyn. Bird's letter implies that Russell was a hired man in the Palsgrave's company who was tolerated only because of Alleyn and who was something of a problem for the company. His continued residence in one of the Fortune tenements after the new theatre was built in 1622 suggests that his connexion with the Palsgrave's men may have continued too

c 1617?—The following letter, inscribed ‘To his loving frend, Mr. Alhn, giue these’, is undated. (J. P. Collier, *Alleyn Papers* [Shakespeare Society], 1843, pp. 32-3)

Sir, There is one Jhon Russell, that by youre apoyntment was made a gatherer with vs, but my fellowes finding [him often] falce to vs, haue many tymes warned him from taking the box, and he as often, with moste damnable othes, hath vowde neuer to touch. yet, notwithstanding his execrable othes, he hath taken the box, and many tymes moste vncionabley gathered, for which we haue resolud he shall neuer more come to the doore Yet, for your sake, he shall haue his wages, to be a nessessary attendaunt on the stage, and if he will pleasure himself and vs to mend our garments, when he hath leysure, weeble pay him for that to. I pray send vs word if this motion will satisfye you; for him, his dishonestye is such we knowe it will not. Thus yealding ourselves in that and a farr greater matter to be comaunded by you, I committ you to God. Your loving frend to comaund, W. Birde

1618, July 8—‘botell ale att Jo. Russells’. (Alleyn's Diary, Young, ii. 94.)

1618, Oct. 31—In the Palsgrave's lease of the Fortune from Alleyn, Russell is mentioned as occupying a tenement of two rooms adjoining the playhouse, for which he paid 24s. per year rent by a ninety-nine year lease dated 20 June 1617. (Hens. Paps., pp. 27-8)

1619, May 9—‘w: pare & His wife Jo: Russel & His wife toby Harison & y^e carver & garrell dind wt vs.’ (Alleyn's Diary, Young, ii. 134.)

1619, Aug. 8—‘pd: Jo: Russell His Legacie guuen by my mother Henslowe.’ (Ibid., p. 146.)

1619, Aug. 10—'pd Jo' Rusell when He Received His 10^l . . . o 10 6'
(*Ibid.*, p. 147)

1619, Sept.—In his list of household expenses for the quarter ending at Michaelmas, Alleyn records, 'to Jo' Russell for orace . . o 10 6'.
(*Ibid.*, p. 155)

1622, May 20—In a lease to Charles Massey of part of the new Fortune, Russell is mentioned as occupying a tenement in the new building (*MSS. Dul.*, p. 243; *Hens. Paps.*, pp. 28-9.)

SACKVILLE, EDWARD (*see* DORSET, EARL OF).

SACKVILLE, THOMAS. Sackville was an English player in Germany from 1592 to at least 1602. Though he remained in Germany until his death in 1628, he was a merchant and apparently never a player in the last twenty or twenty-five years of his life. (See Herz, *Englische Schauspieler*, pp. 10, 11, 17, 32-6, and Cohn, *Sh. in Ger.*, pp. xxix, xxxiii-xxxv.)

SANDERS, WILLIAM. There is only a possibility that the attendant of the King's company may have been the father of Elizabeth or the husband of Thomasin Pascal.

1610, Sept. 5—'Elizabeth Sanders the Daster of William' bur. St. G F.

1624, Dec. 27—Herbert exempted him from arrest as an attendant of King's. (*Herbert*, p. 74, see above, pp. 15-16.)

1633/4, Mar. 6—'Willm. Sanders & Thomasin Pascal. 1[licence]' mar. St. Anne's Blackfriars.

1643, Dec. 12—'William Sanders from Captaine Hammonds' bur St Anne's Blackfriars.

SANDERSON, GEORG. A strolling player who may have been the same as Gregory Sanderson (q.v.).

1639/40, Jan. 9—'given to Georg Corden Servaunt to the Earle of Leic, Willm Johnson servaunt to the lord Clifford Georg Sanderson servant to the Lord Goring & 13 more assistants players who had the Kings patent to play xlviisnd . . ' at Coventry (Murray, n. 254.)

SANDERSON, GREGORY. Sanderson is probably the most likely candidate for the Sands of Daborne's *Poor Man's Comfort*, since he is the only one known to have been attached to the Cockpit, where the play was presented.

c 1617—Perhaps the 'Sands' in the stage directions of Daborne's *Poor Man's Comfort*. (*See* James Sands.)

1619, > May 13—'Gregorie Saunderson' was fifteenth in the list of Queen Anne's men who received black cloth for her funeral procession. (*M.S.C. ii.* 325.)

SANDS, JAMES. The only certain records of James Sands are in the wills of Augustine Phillips (1605) and William Sly (1608); in the former he is called Phillips's apprentice. Sir Edmund Chambers suggests (Chambers, *Shakespeare*, ii. 85-6) that Sands was

probably apprenticed to Phillips as a musician. On the basis of Phillips's will, Mr. Baldwin outlines a career for Sands in Shakespeare's company from 1601 to 1613 (Baldwin, *Organization*, pp 278-9, 382, 410, 423-5) The name in the stage directions of *The Poor Man's Comfort* is the only reason for thinking that he was ever connected with Queen Anne's (or any later) company—a rather flimsy reason when the better claim of Gregory Sanderson and the equally good one of Thomas Sands are considered.

It has been several times noted that a James Sands appears in the token books of St. Saviour's Southwark in various years from 1593 to 1632. It has not been pointed out, however, that several children of James Sands, waterman, are baptized in the parish from 1594/5 to 1612. The waterman is certainly the man in the token books—in the earlier entries, at any rate, when the player was too young to have been mentioned in the token-book lists

c. 1617—In the 1655 quarto of Daborne's *Poor Man's Comfort*, Act II, is the stage direction, 'Enter 2 Lords, Sands, Ellis'

SANDS, THOMAS. If one could be sure that the stage directions of *The Poor Man's Comfort* belonged to a 1617 performance and those of *Money Is an Ass* to a 1635 performance, Thomas Sands would be out of the question as one of the Lords in the former play. The stage directions of *The Poor Man's Comfort* may, however, belong to a late revival, and the date of Jordan's play is most uncertain.

c. 1617—Conceivably the 'Sands' in the stage directions of Daborne's *Poor Man's Comfort* (See James Sands)

1634/5, Mar 10—His name is in the long list of players at Norwich, some of them are King's Revels men, though the records do not give the name of the company, which was probably an amalgamation. (Murray, 11, 356, see above, pp. 286 and 288-9.)

c. 1635?—'Callumney. Tho Sandes', appears in the cast for Thomas Jordan's *Money Is an Ass* which is printed in the 1668 quarto (1668 4° B.M.) (See Thomas Jordan.)

SAVAGE, RAPHE. A Raphe Savage was one of the defendants in the *Keep the Widow Waking* suit in 1624. Professor Sisson thinks that he had succeeded to Aaron Holland's interests in the Red Bull theatre. (Sisson, *Keep the Widow Waking*, pp. 236-7.) Thomas Dekker said in his deposition that the four dramatists wrote the play 'vpp on the instruc̄ons giuen them by one Raph Savage' (ibid., p 258), a statement which implies that Savage was concerned in the management of the company at the Red Bull.

SAVILL, ARTHUR

1631, Dec.—'Quartilla, Gentlewoman to Triphaena. Arthur Savill', appears in the cast of *Holland's Leaguer*, acted by Prince Charles's (II) men at Salisbury Court this month. (Herbert, p. 45, and 1632 4° B.M.)

SCHADLEUTNER, SEBASTIAN A man of this name was at Nuremberg in 1623 with the company of John Spencer, the English actor (Herz, *Englische Schauspieler*, p 52)

SCHOTTNELL, EDWARD (*see SHATTERELL, EDWARD*).

SEABROOK, THOMAS He is known only as a member of the strange Lady Elizabeth's of 1628 (see above, pp 188-90). There is no evidence either to identify him with or distinguish him from the Thomas Seabrooke of Bagshot Park or the Thomas Seabrook of the Court of High Commission.

1629, July 2—The L.C. Books record a warrant 'to sweare Thomas Seabrooke A Groome of the Chamber in ordinary' In the margin is written, 'Queene of Bohemia's Players' (M.S.C. ii. 350.)

1630/1, Mar 5—Grant to George Dawbridgecourt of the office of keeper of Bagshot Park, in the Forest of Windsor and co Surrey, with the fee of 5l 6s. 8d per annum, on surrender of Thos Seabrooke' (C.S.P., Dom., 1629-31, p 527.)

1639, Nov 14 and 21—The case of a Thomas Seabrook is mentioned in the Acts of the Court of High Commission, but no charges are referred to (Ibid., 1639-40, pp 273, 278)

SEBECK, HENRY. The fact that though a Lady Elizabeth's company appears frequently in the provinces between 1616 and 1622, Sebeck is mentioned only once in provincial records, and then as a leader, makes one suspicious. Possibly he had obtained the company's licence illegitimately.

1617, June 7—Henry Sebeck brought the Lady Elizabeth's patent of 27 April 1611 to Norwich and was given permission to play in time taken from Robert Lee and his company. (Murray, ii. 344)

SHAKERLEY, EDWARD. It is curious that Shakerley is known as a player over a period of only two years, for he had a rather large role as the comic servant in *The Renegado*. He may have died in 1625 or 1626, but he must have had acting experience before 1624. It is conceivable that he was the 'Edward Shacklock' who appears in the registers of St. Bodolph's Aldgate in 1617 and 1620, who lived in 'Red Lion alley' in that parish, and who is once called 'Musition' in the registers (M.L.N. xlvi [1931], 398).

1623, May 21—In Markham's suit as 'Edwarde Shakerley in Clarkenwell Close', 5s (See Appendix, p. 682.)

1624, Nov. 29—'A certificate graunted to Edward Shackerly not to bee arrested or imprisoned dureing the tyme of the Revells, the 29th of Nouember 1624.' (Halliwell-Philipps, *Collections*, p 17)

1625—'Gazet servant to Vitelli Edward Shakerley', in Massinger's *Renegado*, presented by Queen Henrietta's company in Drury Lane. (1630 4^o B.M.)

SHANBROOKE, JOHN. Shanbrooke's occupation is known only from parish registers; his theatrical connexions are wholly unknown. One would guess from his residence that he was a hired

man in the Palsgrave's company. I suspected that the Sara Dambroake buried from John Shank's house in 1624 was his widow, but her name is given again as Dambrooke in her will, which was witnessed by John and Winifred Shank.

1610, June 10—'William, sonne of John Shanbrooke, Player' chris.
St G.C.
1612, July 26—'Rachell, Dau of John Shanbrooke, Player' chris St G.C.
1618, June 4—'Elizabeth daughter to John Shambrooke gent.' bur.
St. G.C.
1618, Sept. 17—'John Shambrooke Player' bur. St G.C.

SHANK (SCHANKS, SHANCK, SHANCKE, SHANCKES, SHANCKS, SHANKE, SHANKES, SHANKS, SHANUCKE), JOHN, sr. There were two John Shanks, players, apparently father and son, besides men of other occupations with the same name in the parish of St. Giles' Cripplegate and St. Saviour's Southwark. It is sometimes impossible to distinguish them.

The more important player, John Shank, sr., was a King's man throughout our period, but from 1610 to 1614 he had appeared as a member of the Prince Henry's-Palsgrave's company; the 1614 charge of receiving stolen goods at the playhouse implies that he had bought costumes for the Palsgrave's men, a practice which his will indicates he continued for the King's men. Shank himself said that in his youth he had been a Pembroke's and Queen Elizabeth's man, but we have no record of his connexion with these companies.

Shank came to the King's company some time between January 1612/13, when he was licensed as a Palsgrave's man, and March 1619, when he was in the King's men's patent. Mr. Baldwin thinks that he was the clown who succeeded to Armin's share after the latter's death in November 1615 (*Organization and Personnel*, p. 50). Mr. Baldwin Maxwell thinks that he came to the company not long after 1613 (*Phil. Quart.* v. 299-305). I do not see how the date can be fixed at present. Shank certainly succeeded Armin as clown, but he may have come to the company some time before Armin's death.

Shank's name does not appear in casts so often as those of other sharers because, as comedian, his roles often had few lines. Baldwin Maxwell (op. cit.) makes a good case for Shank as the hungry knave of the Beaumont and Fletcher plays—Corporal Judas in *Bonduca*, Geta in *The Prophetess*, Mallfort in *The Lover's Progress*, Lazarillo in *Love's Cure*, Onos in *The Queen of Corinth*, and Penurio in *Women Pleased*. His known roles of Sir Roger in *The Scornful Lady*, Hilario in *The Picture*, and Hodge in *The Soddered Citizen* are clown roles. In the last he provides low comedy, depending on a broad dialect, stupidity, and clownish capering. As Petella in *The Wild Goose Chase* he has no lines at

all, and Mr. Baldwin suggests that Shank was simply assigned the part in order that he might be on hand to coach the two apprentices on whom he attends (*Organization and Personnel*, p. 176). It seems to me that such a supposition assumes a rather low standard for performances at Blackfriars, for each of the apprentices whom Shank attends had had at least six years' experience in the company. It is more probable that Shank was allowed to gag his lines, since the character has little real function in the play.

John Shank is associated with a larger number of apprentices than any other member of the King's company—Burt, Pollard, Thompson, Honyman, and Holcomb, and with three unnamed boys in 1635—a fact which suggests that he may have cared for extra boys as part of his service to the company. Shank himself implies this when he says that of his own purse he supplied the company for the service of His Majesty with boys. Possibly this apprentice boarding-house is the explanation of the large number of persons buried from Shank's house in Cripplegate.

Shank's fame as a jig maker and dancer is referred to in Heminges's line, 'Bass for a ballad, Iohn Shanke for a Iigg', in the line from Turner's *Dish of Lenten Stuff* (*Pepysian Garland*, p. 35), probably before 1616,

Since Shanke did leaue to sing his rimes
he is counted but a gull,

and probably in Sir Henry Herbert's licence of *Shankes Ordinary* in March 1623/4. Since his talent is referred to by Heminges as late as 1632, the King's company must have made more use of the jig than is ordinarily supposed.

Probably 'Shankes Song', which J. P. Collier first noted, was associated by his contemporaries with his talent as a jig maker. Mr. W. J. Lawrence, who notes that the song exists in several versions as 'Shankes Song', 'The Irish Beggar', or 'The Irish Footman's Ochone', calls it a pathetic character song (*M L.R.* xxv. 211). Versions were printed in *Wits Restored* (1658) and *Westminster Drollery*, Part II (1672).

These various references to his compositions suggest that Shank was more familiar to the Jacobean and Caroline audience than his assigned roles in plays would lead one to believe. That he was a well-known figure in the theatre is demonstrated by an interesting and flagrantly undramatic pun in Clavell's *Soddered Citizen*, acted about 1630. The MS. of this play contains a King's cast (see above, pp. 84-5) which shows that Shank played the role of the clown Hodge. At the end of the third scene of Act IV, Brainsicke orders, 'Goe & direct him *Shackle, Hodge*, about it, with all the speed thy nimble shankes can carry'. And Hodge replies, in the dialect which is his chief distinction in the play, 'Chill bee shanke all ore, to make the weeder strides'. Such a pun on his own name by the actor playing Hodge certainly depended on the familiarity of the

audience with his identity. It indicates further that the audience was sufficiently interested in Shank to tolerate the reminder that the clown on the stage was not Hodge, the countryman of the play, but their old favourite, John Shank, comedian of the King's company.

The problem of disentangling the King's comedian from the other John Shanks at St. Giles' Cripplegate is a complex one. Since the actor calls himself a weaver in his will, the chandler, the cutler, and the grocer in St. Giles can be eliminated. I think that all the player entries must refer to the King's man, for my impression is that the Fortune actor of the same name, who does not certainly appear as a player until 1640, was too young to have been the father of Winifred in 1626. If this conjecture is true, none of the other player entries can refer to the Fortune player. Since the will of Sara Dambrooke, made three days before her burial, was witnessed by John and *Winifred* Shank, it was probably the player's house from which she was buried. And since the player was called gentleman in this instance, he is probably indicated in the other records of John Shank, gentleman. Of the other entries I am most uncertain. I have printed all the records in this period of men named John Shank at St. Giles in order to have all evidence for his identification at hand.

The John Shank who appears in the token books of St. Saviour's Southwark in 1605, 1617, 1620, and 1624, and in the registers as gardener and gentleman, was surely not the player, who seems always to have lived in St. Giles. The records of that parish show how common the name was.

1610, Dec. 31—'A sonne John Shanckes Player' bur. St. G.C.
 1611/12, Feb. 10—'Elizabeth Daughter of John Shanck, Plaier'
 chris. St. G.C.
 1614, Dec. 24—'Charles Mercy [Marcy] of St. Giles'-without-Cripplegate, gentleman, and Richard Moreton of London, ironmonger, for John Shanke of St Giles' aforesaid, gentleman, to answer Henry Udall [Uvedall] of Drury Lane, linen-draper, for buying four network bands and a pair of cuffs at the Playhouse at an under-rate, being part of the goods which were stolen from the said Henry, and of William Flod [Flud] of St. Mary-le-Strand [Westminster], gentleman, and Edward Udall of Drury Lane, victualler, for the said Henry to give evidence against the said John; and of Henry Udall of the Strand, gentleman, and the said William and Edward for Richard Caulton of the same, yeoman, and for the said William and Edward, and of William Boulton of St. Mary-le-Strand, merchant-adventurer, and Robert Greene of the same, saddler, for the said Henry, all to appear' (*Middx Sessions*, ii 188.)
 1614/15, Mar. 22—'A dau. of John Shancke, Gentleman' bur. St G.C.
 1615/16, Mar. 16—'John Sonne of John Shanck yoman' chris. St. G.C.
 1617, Oct. 7—'Robert sonne of Robert Petchey from John Shanck in Golding Lane' bur. St. G.C.

1617/18, Jan. 13—He witnessed Richard Cowley's will (See Appendix, p. 642)

1618, Oct. 16—'Susan Rodes, servant to John Shanckes player' bur. St G C

1619, Mar. 27—No 12 in patent for King's (M S C i. 280-2)

1619, May 19—No 10 in livery allowance list for King's. (Hist MSS. Com., Report IV, p. 299)

1619, Aug. 1—'James sonne of John Shanck, gentleman' chris St. G.C

1620/1, Feb. 2—'John Sonne of John Shanks, Chandler' chris St G C

1621, Apr. 7—No 10 in livery allowance list for King's (Hist MSS. Com., Report IV, p. 299)

1621, Nov. 18—'Thomas sonne of John Shanck Gentleman' chris St G C. Buried 1 Dec. 1621

1622, May 14—No. 3 in King's cast for *The Prophetess*. (1679 folio B M)

1622, June 1—'Grace wife of Blacknall of Oxford from the howse of John Shanck' bur St G C

1623—'Iohn Shancke' was twenty-fifth in the actor list of the Shakespeare folio (First Folio B M.)

1623, Aug. 3—'Wynefred d. of John Shanck, player' chris St G.C

1623/4, Mar. 16—'For the king's company *Shankes Ordinary*, written by Shanck himself, this 16 March, 1623,—1l os od' (Herbert, p. 27)

1624, Sept. 1—John¹ and Winifred Shank witnessed the will of Mrs Sara Dambrooke. (See Appendix, p. 642)

1624, Sept. 11—'Mrs. Saia Dambrooke widow from the house of John Shanck, gentleman' bur. St G.C

1624, Nov. 12—'Maryan Porter, widow from y^e house of John Shanck gentleman' bur. St. G.C.

1624, Dec. 20—No 8 in submission of King's for playing *The Spanish Viceroy* (Herbert, p. 21, see above, pp. 14-15.)

1625, >May 5—'Iohn Shancke' was eighth in the list of 'The King Players' who received black cloth for James's funeral procession. (M S C. ii. 325)

1625, June 24—No 7 in King's patent (Ibid i. 282-3)

1625, July 27—'Anne dau of John Shanke Cutler' bur. St. G.C.

1626, May 14—'Wynefred Da. of John Shanks, player' chris St G.C

1628, May 11—'William sonn of John Shanks grocer' chris. St G.C.

1628—'Iohn Shanck' was fourth in the King's cast for *The Lover's Melancholy* (the roles are not given), lic 24 Nov 1628 (1629 4^o B.M.)

1629, May 6—'Iohn Shank' was fifth in the list of King's men named in a warrant for cloak allowances (M S.C. ii. 350)

1629—'Hilario, seruant to Sophia Iohn Shanucke' in King's cast for Massinger's *The Picture*, lic. 8 June. (1630 4^o B M)

1629, June 16—'Wynefred Dau. of John Shanck Player' bur. St G.C.

¹ This was pretty surely the player, as his will establishes the fact that his wife was named Winifred. Since we know, then, that the Shank called gentleman in the next entry was the player, the other entries concerning John Shank, Gentleman, may refer to him, too.

c. 1630—'Hodge—A countrey fellowe—John Shanke' in King's cast in the MS. of Clavell's (?) *Soddered Citizen*. 'A Mayde—Ser: to Mimona—John Shanks Boy' (*Sod. Cit.*, p. 3.)

1630/1, Jan. 26—'John Shanks And Eliz Martin', mar. St. G C.

1631, June 12—'Received of Mr. Shanke, in the name of the kings company, for the benefitt of their summer day, upon ye second daye of *Richard ye Seconde*, at the Globe, this 12 of June, 1631.—5l 6s. 6d.' (Herbert, p. 44.)

c. 1632—His fame as a jig maker is referred to in Heminges's *Elegy on Randolph's Finger*, one part of which has been frequently quoted under the title, *On the Time Poets*, 'Bass for a ballad, Iohn Shanke for a ligg'. (Hemmings's *Elegy*, p. 14.)

1632—'PETELLA, their waiting-woman Their Servant Mr *Shanck*' in the King's cast for the 1632 revival of *The Wild Goose Chase*, printed in 1652 (1652 ed. B.M.)

c. 1633—In his answer to the petition in 1635 of Benfield, Pollard, and Swanston, Shank said, 'That about allmost 2 yeeres since, your suppt vpon offer to him made by William Hemings did buy of him one part hee had in the Blackfriers for about 6 yeeres then to come at the yearly rent of 6^l 5^s. & another part hee then had in ye Globe for about two yeeres to come & payd him for the same two partes in ready moneys 156^l which sayd partes were offered to y^r suppt . . .' (M.S.C. ii. 367.)

c. 1634—In the same document Shank said, 'That about 11 months since the sayd Wm Hemings offering to sell vnto y^r suppt the remaining partes hee then had (viz) one in the Blackfriers, wherin hee had then about 5 yeeres to come & two in ye Globe wherin hee had then but one yeere to come, yor suppt likewise bought the same & payd for them in ready moneys more 356^l . . .' (Ibid.)

1635, May 18—June 12—In the same petition, Shank said of himself that he 'hath still of his owne purse supplied the company for the service of his Ma^ty wth boyes as Thomas Pollard, Iohn Thompson deceased (for whome Hee payd 40^l) y^r suppt hauing payd his part of 200^l for other boyes since his coming to ye Company, Iohn Honiman, Thomas Holcome and diuerse others & at this time maintaines 3 more for the sayd service'. (Ibid., p. 369.)

1635, May 18—Benfield, Pollard, and Swanston in their petition to the Lord Chamberlain about shares in the Globe and Blackfriars say that several years before Shank had purchased three shares in the Globe from William Heminges (therefore not before Oct. 1630), and two shares in the Blackfriars from the same man. (Ibid. pp. 362-6.)

1635, June 6—It was probably John Shank, jr., and not John Shank, sr., who was at Norwich with Richard Weeks as the leader of a company. (Murray, ii. 357; see John Shank, jr.)

1635, Aug. 1—Shank said in a petition to the Lord Chamberlain that he had made a proposition to his fellows for the sale of his Globe and Blackfriars shares, but that they had refused it and restrained him from the stage. (M.S.C. ii. 372-3.)

1635, Dec. 31—'John Shanke one of his Ma^ts servants the Players, and Cittizen and weaver of London', made his will. He left legacies to his sons John and James, to his daughter Elizabeth Bowen, presumably a widow, and his 'little Grandchild' Winifrid

Bowen, and the bulk of his estate to his wife, Wimfrid, who was made executrix. The estate, he said, 'doth consist for the most part in a Lease which I haue for a few yeares of Two Eight parts in the Blackfryers Playhouse, and of a Lease which I am to have of Three Eight parts in the moity of the Globe Playhouse for the Terme of Nyne yeaeres from Christmas last which I bought, and paid deere for.' (See Appendix, pp. 646-8)

1635/6, Jan 27—'John Shanke, Player', bur St. G.C.

>1639, Aug 26—His wife seems to have married a man named Fitche (See the will of Richard Benfield, Appendix, p. 634)

>1642—Wright says, 'Burt was a Boy first under Shank at the *Blackfriers*' (*Hist. Hist.*, p. 3), and 'Pollard, and Robinson were Comedians, so was Shank who used to Act *Sir Roger*, in the *Scornful Lady*' (*ibid.*, p. 4). Oliphant says of the *Scornful Lady*, 'It had, in fact, been acted by the King's men in 1624, when the part of the Curate had been played by Shanck' (Oliphant, pp. 207-8). I can find no evidence that there was a performance of this play by the King's company in 1624.

SHANK (SCHANCKES, SHANCKES, SHANKES, SHAUNKS), JOHN, jr. The John Shank who performed at the Fortune was probably a son of the King's comedian, who mentions his wild son John in his will. He may have been the John Shank christened at St. Giles in March 1615/16, but the name is too common and the designation yeoman too vague for certainty. He was probably the John Shankes who married Elizabeth Martin, for he did have a wife Elizabeth in 1638 or 1640. The son of the King's comedian, and presumably the Fortune actor, is identified in Benfield's will and the Fortune suit by the name of his mother, Wimfrid, who is conspicuous in the will of the elder John Shank.

The court's award of alimony to his wife in 1640 and the account of his conduct after the battle in October 1642 seem to confirm the opinion expressed in the will of John Shank, sr.

1615/16, Mar 16—'John Sonne of John Shanck yoman' chris. St. G.C.

1630/1, Jan 26—'John Shankes And Eliz Martin' mar St. G.C.

1635, June 6—'This day Richard Weeks and John Shanke brought into this Court a Bill signed wth his Mat^{res} hand and privie signett dated the last day of Aprill in the nynth yeare of his Mat^{res} Reigne, and a lycence vnder the seal of his Mat^{res} Revells dated the second of March last & contynunge till the second of September next, They have leaue to play here till the xviith of this moneth.' (Murray, ii. 357)

1635, Dec 31—John Shank, sr., in his will bequeathed 'vnto my Two sonnes John and James Shanke vnto, and for whom I have already disbursed diuers somes of money, amountinge together in the wholl to a farr greater somme then their parts in my estate would any way come vnto, the severall somes of Tenn pounds a peece of lawfull english money, which I require them to rest satisfied with as my guift and bequeast vnto them, leaving them to their mother and my Executrix to deale better with them if they shalbe loving, and obedient vnto her. . . . And I doe hereby require charge, and

Commaund my said Two sonnes John and James Shanke, That they nor either of them doe goe about to molest, trouble or hinder my wife their mother in the receiving and taking of this my estate or in theexecucion of this my will. . . . (See Appendix, pp. 646-8)

c. 1638 or c. 1640—In a bill in Chancery *Dulwich College v. Tobias Lisle and Thomas Grymes* (three copies, two endorsed 1647 and one endorsed 1649), with answers, proofs, and notes, Lisle in his answer says that “about 9 yeares sync” he became assignee of a half-share in trust for Elizabeth Shanckes, his interest in which, at the request of the same Elizabeth and her husband, he afterwards made over to Winifred Shanckes. (MSS. *Dul*, pp 245-7)

1639, Aug. 20—Richard Benfield in his will bequeathed to Mrs Winifred ffitche and her sonne M^r John Shancke vnto each of them the some of forty shillings. (See Appendix, p. 634.)

1639/40, Feb. 8—Acts of the Court of High Commission. ‘John Shaunks, actor, of the “Fortune” playhouse Appeared and was sworn’ (C.S.P., Dom., 1640, p 393.)

1639/40, Feb. 13—‘John Shaunks, an actor at the “Fortune” playhouse. Referred to Sir Nathaniel Brent to ascertain his income from the playhouse and otherwise, and out of his means to allot alimony to his wife.’ (Ibid., p. 396.)

1640, Dec. 17—‘A warr^t to sweare John Shanke a Groome of the Chamber in Ordinary wthout fee to attend the Prince his Highnes in y^e Quality of a Player.’ (M.S.C. ii. 396.)

1641, Oct. 12—‘John sonne of John Shankes’ bur St. G F

1642, Oct. 25—The following account (quoted with inaccuracies by Collier, *H E D.P.* iii. 485-6) appears in *A Perfect Diurnall* under the date ‘Tuesday 25 Octob.’ [1642] (B.M. copy)

This day there came three of the Lord Generalls Officers post from the Army to London, signifying that there was a great fight on Sunday last, and being brought to the Parliament and examined, it appeared they were not sent from the Armie with any letters or otherwise, but in a cowardly manner run from their Captains at the beginning of the fight & had most basely possessed the people both as they came away, and at their comming to towne with many false rumours, giving forth in speeches that there were 20000 men kill'd on both sides, and that there were not four men in all their companies escaped with life besides themselves, and many other strange wonders though altogether false, it being rather conceived that their companyes like themselves upon the beginning of the fight, very valiantly took their heelies and ran away.

And after further enquiry was made after these Commanders, it was no wonder to heare their strange news, for they were Captaine Wilson, Lieutenant Whitney, and one Shanks a player; an Affadavit was offered to bee made that one of them said before he went out with the Earle of Essex, that he would take the Parliaments pay, but would never fight against any of the Kings party, and the other two were very rude and insolent persons, where-upon the House ordered they should all three be committed to the Gatehouse and brought to condigne punishment according to Martiall Law for their base cowardlinesse.

Confirmation of the facts of this episode is found in 'A Collection of Speciall Passages and Certaine Informations of all the most memorable Accidents and Remarkable Truths from . . . Munday Octob 17 till Tuseday Novemb. 1. 1642', under the date Tuesday, 25 October

There were three officers of the Lord Generalls Army namely one Captaine *Willson* Lieuetenant *Whitney* and Lieuetenant *Shankes* that came this day post to London, and being brought to the Parliament and examined, it appeared that they had run from their Companies at the beginning of the Skirmish, and had possessed the Country as they came along with false Rumors telling them that there were 20000. killed on both sides, and other false reports where upon they were sent to the Gatehouse by order of Parliament.

SHARPE, RICHARD. The large number of casts in which he is mentioned is good evidence that Richard Sharpe was one of the more important actors of the company, though his early death kept him from appearing so often in contemporary references as some of the others. After 1625 (his particular role is given in only one cast before this date) Sharpe played young romantic leads like *Lysander* in *The Deserving Favorite* and *Wittworth* in *The Soddered Citizen*, and he had not yet outgrown this type of part at the time of his death in January 1631/2.

Before 1625, however, he had acted for a number of years and is known to have had important parts in at least thirteen plays, though his particular role is mentioned only once. This one role was the Duchess in *The Duchess of Malfi*. From this fact and from an analysis of the plays in which Sharpe appeared and of the lines of certain characters, Mr. Baldwin concludes that for several years before 1623 Sharpe had been the leading lady of the company, playing queens and Amazonian types, beautiful, proud, and overbearing. The lines indicate that he was physically rather large. Mr. Baldwin assigns to him the roles, among others, of *Enanthe* in *The Humorous Lieutenant*, *Hippolyta* in *The Custom of the Country*, *Cleopatra* in *The False One*, *Martia* in *The Double Marriage*, and *Quisara* in *The Island Princess*. (Organization and Personnel, pp. 186, 220-1, 198)

Mr. Baldwin's contention that Sharpe played Barnavelt's wife in *Barnavelt* and that the MS. stage direction 'nich' is a misreading for 'rich' is untenable, for an examination of the MS. (which Baldwin had not seen) makes it very clear that 'nich' is the correct reading. Nevertheless, Mr. Baldwin's analysis of type and assignment of roles to Sharpe is one of the more effective applications of his method. He carries through his analysis of age references in the roles to conclude that Sharpe must have been born about 1602 and have come to the King's company about 1612 (op. cit., pp. 220-1). He had become a sharer by 1624, when he appeared in *The Spanish Viceroy* submission and in a certificate of

protection. Probably he had been admitted in the year 1623 or 1624, Mr. Baldwin thinks that he succeeded Robert Goffe (op. cit. pp. 54 and 58).

Sharpe's bill for stockings, his debt which Heminges was to pay by deductions from his earnings, and his illegitimate child suggest that he was a rather dashing young actor of a type not yet wholly extinct.

1616—No 7 in King's cast for *The Mad Lover* (1679 folio B.M.)
 1616-18—No. 4 in King's cast for *The Knight of Malta*. (Ibid.)
 1618, Nov. 16—No. 4 in King's cast for *The Loyal Subject* (Ibid.)
 1619?—No 4 in King's cast for *The Laws of Candy* (Ibid.)
 1619?—No. 3 in King's cast for *The Humorous Lieutenant*. (Ibid.)
 c. 1619-20—No. 7 in King's cast for *The Custom of the Country*. (Ibid.)
 1619-21—No. 4 in King's cast for *Women Pleased* (Ibid.)
 1619-21—No. 4 in King's cast for *The Island Princess*. (Ibid.)
 1619-22—No 7 in King's cast for *The Little French Lawyer* (Ibid.)
 1619-23—'The Dutchesse, R. Sharpe', in King's cast prefixed to the 1623 quarto of *The Duchess of Malfi*. Since only one name is given for the part, he may have played the role in both the original production, >1614, and the revival of 1619-23 (1623 4^o B.M.)
 c. 1620—No. 4 in King's cast for *The False One*. (1679 folio B.M.)
 c. 1621—No 8 in King's cast for *The Double Marriage* (Ibid.)
 1622, May 14—No. 4 in King's cast for *The Prophetess* (Ibid.)
 1622, Oct. 24—Fleay, followed by Professor Murray, says that Sharpe is No. 6 in the King's cast for *The Spanish Curate*. This statement is an error, for Benfield is No. 6 in the cast, and Sharpe is not listed at all. (Ibid.)
 1623, Dec. 6—No. 7 in King's cast for *The Lover's Progress* (Ibid.)
 1624, Dec 20—No. 11 in submission of King's for playing *The Spanish Viceroy*. (Herbert, p. 21, see above, pp 14-15.)
 1624, Dec 29—'A certificate graunted to Richard Sharpe the 29th of December 1624 not to bee arrested or imprisoned dureinge the tyme of the Revels.' (Halliwell-Phillipps, *Collection*, p. 17.)
 1625, >May 5—'Richard Sharpe' was fifth in the list of King's men named in a warrant to receive black cloth for James's funeral. (M.S.C. ii. 325.)
 1625, June 24—No. 12 in list of King's for a patent (Ibid. i. 282-3.)
 1626—'Parthenius a free-man of Caesars. Richard Sharpe', in King's cast for Massinger's *Roman Actor*, lic. 11 October. (1629 4^o B.M.)
 1625-9—Probably he was the actor Sharpe, a friend of William Condell, whom young Condell's master, the haberdasher Edward Pate, says Condell allowed to run up a bill of 41s. 10d. for stockings. (Barnard, *New Links*, p. 40.)
 1628—No. 7 in King's cast for *The Lover's Melancholy*, lic. 24 Nov. (1629 4^o B.M.)
 1628, Nov. 24—A Henry Jenkins petitioned the Lord Chamberlain against Sharpe for a debt of 50s. The Lord Chamberlain told Heminges to satisfy the petitioner out of money accruing to Sharpe for his share or dividend. (See Heminges, p. 469.)

1629, May 6—No 7 in list of King's for cloak allowance (M.S.C ii 350)
 1629—'Ferdinand Generall of the army *Richard Sharpe*', in King's cast for Massinger's *The Picture*, hc. 8 June. (1630 4° B.M.)
 1629?—'Mr. Sharpe, *Lysander*', in King's cast for Carlell's *The Deserving Favorite*. (1629 4° B.M.)
 c. 1630—'Sr Wittworth—*A younge gent of qualite*—Richard Sharpe & Prologue & Epilogue', in the King's cast in the MS. of Clavell's (?) *The Soddered Citizen*. (Sod. Cit., p. 3)
 1631, Sept 6—'Richard sonne of the reputed father Richard Sharpe Player base born of the body of Margaret Smith singlewoman in the house of W^m Jones Taylor three herring Courte' chris. St G.C 'Richard sonne of Richard Sharpe, Player', bur 17 September 1631
 1631—'The King of the Lombards—Sharpe', in the MS. of Arthur Wilson's *The Swisser* (B.M. Add. MS 36759) (Feuillerat, *The Swisser*)
 1631/2, Jan. 25—'Richard Sharp, a Player' bur St. Anne's Blackfriars.

SHATTERELL (SHATTERALL, SCHOTTNEL), EDWARD. There were two actors named Shatterell, Edward and Robert. Both of them acted after the Restoration and both, probably, before the closing of the theatres. Since Wright does not give the Christian name of the Shatterell who he says was a boy under Beeston at the Cockpit and quartermaster in Sir Thomas Dallison's troop in Prince Rupert's regiment (see Appendix, pp. 692 and 694), it is difficult to tell which one he means. Robert seems a little more likely, because he was the better-known actor after the Restoration, but Wright himself may have confused the two.

Though there is no record of Edward Shatterell as an actor before 1642, his activity during the Commonwealth period implies that he must have been a player before the closing of the theatres. For his career after the Restoration, see Hotson.

1644, Nov.—1644/5, Feb—'Edward Schottnel' was one of the English company at The Hague. (See Jeremiah Kite.)
 1659, May 12 and 17—Edward Shatterall and Anthony Turner were bound over for appearance before the Sessions of the Peace for 'the unlawfull maintaining of Stage playes and enterludes att the Redd Bull in St John's Street, which house he affirms that they hire of the parishioners of Clerkenwell at the rate of twenty shillings a day over and above what they have agreed to pay towarde relife of their poore and repairing their highwaies, and in the meane tyme to be of good behaviour and not to depart the Court without lycence'. (Sessions of the Peace Roll, *Middx. Co. Rec.* ii. 279-80)

SHATTERELL, ROBERT. Though Robert Shatterell was a very well-known actor after the Restoration, we have just one record of his activity before the closing of the theatres. It was probably Robert, not Edward Shatterell (q.v.) of whom Wright spoke, for

Robert was the better-known actor in the time of Charles II. Robert died some time before 1684. For his Restoration career, see Hotson.

1639, Aug. 10—'Robert Shatterell' was ninth in a list of young players at the Cockpit for a ticket of privilege (*M S C. 11* 390-1.) >1642—Wright says, 'Burt was a Boy first under Shank at the *Blackfriars*, then under Beeston at the *Cockpit*, and Mohun, and Shatterel were in the same Condition with him, at the last Place.' (*Hist. Hist.*, p. 3.)

>1645—Wright says, 'Hart was a Lieutenant of Horse under Sir Thomas Dallison, in *Prince Rupert's*, Regiment, Burt was Cornet in the same Troop, and Shatterel Quartermaster.' (*Ibid.*, p. 8. See Appendix, p. 694.)

SHERLOCK (SHEARLOCK, SHIRELOCK, SHIRLEY, SHURLOCK), WILLIAM. William Sherlock first appears as a member of Lady Elizabeth's company in 1622, though the late Chancery suit which Mr. Hotson discovered seems to indicate that Sherlock was the keeper of the theatre from the beginning. In 1625 he became a Queen Henrietta's man, and he remained with this company, so far as we know, until the theatres were closed at the beginning of the War. In 1637 Sherlock was transferred by Sir Henry Herbert, with three other leading members of the company, to the Salisbury Court theatre and joined to the best of the Revels company there. The new organization was henceforward known as Queen Henrietta's company.

The extant casts show that Sherlock played both comic and villainous roles, though more of the former than the latter. He was probably the William Sherlock of the 1638 entry in the registers of St. Giles in the Fields, for Mr. Hotson's suit shows that he lived in that parish for a number of years. One would surmise, however, that he had been succeeded as keeper of the Cockpit by Rhodes in 1636 or 1637, for he could hardly have retained this position after he went to the Salisbury Court. He may, however, have remained in the parish, or even have returned for the burial of his son. Montague Summers says (*The Playhouse of Pepys*, p. 88) that he was the William Shirley who acted in Killigrew's company after 1663.

c. 1617—He occupied the '... tenement or house and a little Garden thereunto belonging next adjoining to the Cockpits ...' as the agent of Christopher Beeston and keeper of the theatre, apparently from the opening of Beeston's theatre (between 9 Aug. 1616 and 1 Mar. 1616/17), until he was succeeded by John Rhodes some time before 1644. (Hotson, pp. 89-90.)

1622—'William Shurlock' is sixth in the list of 'the chiefe of them at the Phoenix' in Herbert's office-book. (*Herbert*, p. 63.)

1626—'Lodam, a fat Gentleman. *William Sherlocke*', in the Queen Henrietta's cast for Shirley's *Wedding*. (1629 4° HN)

c. 1630—'Mr. Ruffman, a swaggering Gentleman, by William Shear-

lock' in the cast of Queen Henrietta's men prefixed to the 1631 quarto of Heywood's *The Fair Maid of the West*, Part I, since no actor is named for this role in the cast for Part II, he probably played it there as well. (1631 4° B.M.)

>1634—'Brand, M. [Mr] Shirelock, who performed excellently well', in the Queen Henrietta's cast for Davenport's *King John and Matilda*. (1655 4° B.M.)

1634, July 18—He was probably the 'Shirley' to whom Kendall referred as a leader of the Queen's company (See above, pp 231-2)

1635—The Queen Henrietta's cast for Nabbes's *Hannibal and Scipio* shows that he played two parts, 'Mahayball. By William Shurlock', and 'Prusias' 'By William Shurlock'. (1637 4° B.M.)

1637, c. Oct. 2—Herbert recorded in his office book, 'I disposed of Perkins, Sumner, Sherlock and Turner, to Salisbury Court, and joyned them with the best of that company'. (Herbert, p. 66)

1638, Nov. 21—'William sonne of William Sherlock' bur. St. G F.

SHIRLEY, JAMES There is no evidence that the dramatist was an actor, but there is evidence that his connexion with Queen Henrietta's men at the Cockpit was closer than that of a dramatist occasionally writing for them. Some twenty of his plays were written for the company between 1625 and 1636, and on the title-page of one, *The Bird in a Cage* (1633), he is called 'Iames Shirley, Servant to Her Majesty'. This title might suggest an honour bestowed for his composition of *The Triumph of Peace*, but the play was entered in the Stationers' Register 19 March 1632/3, and the masque was not presented until 3 February 1633/4. Furthermore, when Crosfield recorded in his diary the names of the Queen's men at the Phoenix which Kendall had told him, he named 'Mr Beeston, Mr Boyer, Shirley Robinson, Clarke' (see above, pp 231-2). Of course it is probable that Crosfield wrote Shirley in error for Sherlock, but it is also possible that he did not make a mistake.

The sum of this evidence does not prove that Shirley was attached to the Cockpit, but it does suggest the possibility that he was under contract to that theatre as Brome was to Salisbury Court, that he was associated with it in the minds of his contemporaries, and that he may have had some sort of protection as company poet. (See above, pp. 226-7.)

SILVESTER.

1625, Oct. 16—'Martyn Slatier, Robson, & Silvester late servants to the late queene Anne' were paid at Coventry. (Murray, ii. 250.)

SINCKLER, WILLIAM. While there is no assurance that William Sinckler was connected with the theatres, many of the musicians at St. Saviour's were.

1629, Sept. 6—'Elizabeth d of Willm Sinckler a Musitan' chris. St. S.S.

SLATER (SLATHIER, SLATOR, SLAUGHTER, SLAUTER), MARTIN. Slater first appears as an Admiral's man in 1594, and he remained with this company until 1597. Thereafter he is never found in London except for a short period in 1608, when he was manager of the Children of the King's Revels at Whitefriars ; in a document of this period he called himself citizen and ironmonger of London. After he was ejected from his residence at the Whitefriars playhouse in 1608, he is not heard of again until Pembroke's order of 1616, which reveals that he had been touring as a Queen Anne's man. He continued as the leader of a provincial troupe until 1625. It is probable that he always travelled as a Queen's man, though he was associated with the Children of Bristol in 1618 and though he was twice called a servant of the late Queen Elizabeth—an obvious mistake, perhaps of a clerk whose memories of the days of Good Queen Bess were too strong for him—and once a servant of the King. If Slater was a Queen's man in 1616, in the funeral allowance list for that company in 1619, and still called a servant 'to the late queene Anne' in 1625, he is not likely to have been a patented member of any other company in the intervening years.

A Martin Slater is found in the token books at St. Saviour's from 1595 to 1601 at Bradshaw's Rents, though in the last year the name is crossed out and replaced by that of Augustine Phillips, and in 1602 at Norman's Rents.

1617, June 4—Pembroke sent an order of 16 July 1616 to Norwich condemning the use of duplicate patents and specifying amongst others two taken out by 'Thomas Swynnerton and Martin Slaughter beinge two of the Queens Ma^{ts} company of Playors hauinge sepated themselves from their said Company'. (Murray, ii. 343, see above, pp. 178-9, for full letter)

1618, Apr.—John Edmonds, Nathaniel Clay, and Slater got a Privy Council Letter of Assistance for the 'Children of Her Majesty's Royal Chamber of Bristol'. (C.S.P., Dom., 1611-18, p. 549.)

1618, Oct. 28< > Dec. 6—'Marten Slaughter, the Queenes Players' received 5s at Ludlow. (Murray, ii. 325.)

1619, >May 13—As a member of Queen Anne's company, 'Martin Slater' was listed eighth to receive black cloth for her funeral procession. (M.S.C. ii. 325.)

1620, Dec. 23—'Martyn Slatier one of the players of the late Queene Elizabeth' was paid 5s at Coventry. (Murray, ii. 248-9)

1621, Dec. 31—'A license vnder his Lops hand and seal to Martyn Slatier, seruaunt to the late Queene Anne and the rest of his fellowes and Associats to vse and exercise the acting of Tragedies Comedies Histories hr in London or any other towne demeaning themselves orderly and continuing not above 14 dayes in a yeaire in any Cittie or other place where they travell, and not to excede the nomber of eighteene persons.' (Ibid., p. 192.)

1623, Jan. < > Aug—'Martin Slatier and other players of the late Queene Elizabeth' were paid 5s. at Coventry. (Ibid., p. 249.)

1625, Oct. 15—'Slator and his Companie beinge the Kings Playors' were paid £1 at Leicester. (*Ibid.* p. 316) Since Slater had always been a Queen's man, Professor Murray thinks that this designation was a clerk's mistake, 'no doubt . . . because their licence was signed by the King' (*Ibid.* 1. 188.)

1625, Oct. 16—'Martyn Slatier, Robson, & Silvester late servants to the late queene Anne' were paid 5s. at Coventry. (*Ibid.* 11. 250)

SMITH, ANTHONY. Smith was a member of Prince Charles's company from March 1615/16 to 1625 and a King's man by October 1626. Three Prince's men, Smith, Hobbes, and Penn, found their way to the King's company shortly after their patron came to his father's throne. Hobbes had become attached to the King's company by 23 May 1625, for by that date he was petitioning to be sworn, it seems probable that all three men came together. They were all members by 1629 when they appear in the livery allowance list. The four roles of Smith which are known suggest that he was not of first importance in the company, there is no indication of a 'line'. Mr Baldwin recognizes this fact when he says that Smith and Penn were handy-men in the company. (*Organization and Personnel*, pp. 187-8)

Smith's name is so common that it cannot be assumed that he was the gentleman whose son was christened in Cripplegate in 1627; the parish would not, however, have been an inconvenient residence for him when he was performing at the Red Bull. It seems to me improbable that he was the Anthony Smith who appears in the St. Saviour's token books in 1597, 1598, 1599, 1608, and 1609.

1615/16, Mar. 20—He was eighth to sign the debt-funding agreement of the players at the Hope, probably Prince's (Charles I), with Alleyn and Meade. (*Hens. Paps.*, pp. 90-1.)

1616-17—He was seventh to sign the Prince's letter to Alleyn for help in finding a theatre and a loan. (*Ibid.* p. 93, see above, p. 200, n. 3.)

1625, >May 5—'Anthonie Smith' was second in the list of Prince's men who received black cloth for James's funeral procession (*M.S.C.* ii. 326.)

1626—'Philargus a rich Miser, Anthony Smith', in King's cast for Massinger's *The Roman Actor*, lic. 11 October (1629 4° B.M.)

1626/7, Jan. 3 < > 9—'A petition of Richard Holden against Joseph Taylor Anthony Smith and Thomas Hobbes Answered of course.' (*M.S.C.* ii. 400.)

1627, Apr. 29—'Anthony son of Anthony Smith gent' chris St. G.C.

1628—His name was sixth in the King's cast for *The Lover's Melancholy*, lic. 24 November (1629 4° B.M.)

1629, May 6—His name was tenth in a cloak allowance for the King's men. (*M.S.C.* ii. 350.)

1629?—'Mr. Smith, Gerard' in King's cast for Carlell's *The Deserving Favorite* (1629 4° B.M.)

c. 1630—'Clutch—his [Bransicke's] Keeper—Anthony Smith' and 'Querpo—A decayde gent—Clut: disguis'd' in King's cast given in the MS. of Clavell's (?) *The Soddered Citizen*. (*Sod. Cut.*, p. 3.)

1631—According to the cast given in the MS. of Arthur Wilson's *The Swisser* (B.M. Add. MS. 36759), 'Smith' played 'Asprandus' in the Blackfriars' production (Feuillerat, *The Swisser*)

SMITH, JOHN. A John Smith, citizen and fishmonger of London, contracted with Christopher Beeston to furnish Queen Anne's company with all tinsel and loom stuffs. He made a number of deliveries from 1612 to 1616. In 1619 he sued Beeston, Cumber, Worth, and Perkins for payment (see Wallace, *Three Theatres*, pp. 30 ff.). It is possible that Smith had a business with other and later theatrical companies

SMITH, LEONARD. If Smith and Allen were leaders of one of the regular provincial companies, it is curious that they are not found elsewhere. It is probable that they led a troupe of local players or even of medicine players like the companies of Francis Nicolini and John Puncteus, who were licensed by Sir Henry Herbert. (*Herbert*, p. 47)

1640, Aug. 19—'Jeremy Allin & leonard Smith togeather wth the rest of theire company being stage-players' were paid 20s at Coventry. (Murray, II 254)

SMITH, MATHEW. Before he became a Prince Charles's man, Smith was evidently a King and Queen of Bohemia's man, as the petitions of John Atkins indicate. There is no way of telling how long he had belonged to this organization, but the fact that he is named in the petitions with leaders like Gunnell, Cartwright, and Fowler implies that he could not have been an inexperienced actor, the allusion to him in *Knavery in All Trades* suggests that he had some reputation.

It is not surprising to find Smith in St. Giles' Cripplegate, for this is the parish of the Fortune theatre, in which he performed for years. It would be hazardous to identify the player with either the brawler in St. Margaret's churchyard or the Mathew Smith about whom Sir John Kidderminster complained, though he might have been both.

1613, Oct. 1—'John Smith and Mathew Smith, both of Westminster; for makeinge an affray and drawinge blood of one another in the Church yard of St. Margarettes in Westminster.' (Middx Co. Rec. II 234)

1627, Dec. 5—'A petition of Sr. Iohn Kedermister against Mathew Smith answered (vizt) I desire Sr. Robert Cocke to peruse this petition and either cause Mathew Smith to giue Sr. Iohn Kedermister satisfaction or certifie mee what hee conceueth fitt to bee done therin.' (M.S.C. II 401) On 16 February 1627/8, the petition of 'Sr. Iohn Kiddermister' was answered, 'If Mathew Smith doe not giue appearance vnto such Actions as Sr. Iohn Keddermister shall commence ag^t him by the [blank] of Easter Terme next, Sr. Iohn Keddermister may freely take the ordinary course of Law for his releife, provided that the priuledge of Parliament bee not in-

fringed therby' (Ibid.) In 1630, 5<>7 June, the Lord Chamberlain replied to another petition, 'I desire Sr Robert Cock to peruse this petition, and take a Course that Sr John Kedermister may receive satisfaccōn and I bee noe more troubled wth theis Complaintes, or I will take a course to free myselfe of them' (Ibid., p. 403)

1631, Oct. 18—'A petition of John Atkins against Richard Gunnell William Cartwright Richard Fowler & Mathew Smith Answered of course' (Ibid., p. 406.)

1631, Nov. 28—John Atkins's second petition calls these men 'ye Queene of Bohemias Players', Atkins was given permission to sue after one month if he did not receive satisfaction (Ibid.)

1631, Dec.—'Agurtes, an Imposter Mathew Smith', in the Prince Charles's cast of *Holland's Leaguer*, presented at Salisbury Court this month. (Herbert, p. 45, 1632 4^o B.M.)

1631, Dec 7—A warrant of this date was shown at Norwich 21 February 1637/8, 'authorizing Joseph Moore Elias Worth Mathew Smyth & others to play Comedies &c. They had as gratuity of 11¹¹ and soe they willingly departed' The sum is entered in the Chamberlains' Accounts for 1637-8 as 'soe much given to the Pynces Players' (Murray, ii. 358, 372)

1632, 10-15 May—'Mathew Smith' was named third in a warrant to swear eleven Prince Charles's (II) men as Grooms of the Chamber in ordinary without fee (M S C ii. 358)

1634, July 18—Kendall told Crosfield that 'Mr Smith' was one of the Prince's players at the Red Bull (Crosfield's Diary, p. 72)

1639, Sept 28—'Joyce wife of Mathew Smith Player' bur. St G C

1640, July 9—'John sonne of George Jolly Player in y^e house of Mathew Smith Player' in Whitcrostr' chris. St G C

1641, July 6—'Judith, daugh^r. of Mathew Smith, Player' chris. St. G.C.

1664—In the third act of *Knavery in All Trades*, several gentlemen are in a coffee-house talking of the theatre before the wars. One says, 'But did you know Mat. Smith, Elias Worth and Fowler at the Fortune?' (1664 4^o HN, see above, pp. 317-19)

SNELL, THOMAS (see SUELL, THOMAS).

SNELLER, JAMES. It is not unlikely that James Sneller ought to be identified with James Kneller (q.v.) who was a Lady Elizabeth's boy in 1613 and one of the Company of the Revels to the late Queen Anne at Exeter in 1624. Sneller is certainly known, however, only as a Prince Charles's man. Though the identification of the actor and the householder buried in Clerkenwell seems an easy one, it is well to remember that there are no full lists of Prince Charles's men after 1632, and that the absence of records of Sneller after that date cannot be taken as evidence of his death.

1631, Dec—'Autolcus, his disciple. Iames Sneller', in Prince Charles's (II) cast for *Holland's Leaguer*, acted at the Salisbury Court this month. (Herbert, p. 45, 1632 4^o B.M.)

1632, 10<>15 May—'Iames Sneller' was sixth in a warrant to swear eleven Prince's men Grooms of the Chamber in ordinary without fee. (M S.C. ii. 358.)

1632, Dec. 10—'A petition of William Crome against William Browne Henry Graddell, James Sneller, Thomas Bond Wilham Cooke & Wilham Hall ye princes Players answered of course.' Permission to sue was granted 21 December. (*M S C* 11 408)

1634, Dec. 1—'James Sneller, householder' bur. St. J C.

SOMERSET, GEORGE. A George Somerset appeared in the Admiral's plot for *Alcazar*, and it has been conjectured that the same man is referred to as George in that company's plot of *Fortune's Tennis* and *Tamar Cam*. There is no direct evidence that the musician of St. Bartholomew the Less was connected with the stage, but the John Wilson (q v.) at his house seems to have been.

When Collier printed this burial entry in his *Memoirs of the Actors* (p. xix), he indicated that it came from St. Giles' Cripplegate, but his notes in the Bodleian show that it was really from St. Bartholomew the Less.

1624, Sept. 3—'sonne to John Wilson gentleman from the house of George Somerset Musition' bur. St. Bartholomew the Less. (Bod.)

SOULAS, JOSIAS DE (*see* FLORIDOR, JOSIAS)

SOYLES, WILLIAM. A ghost name from Mrs. Stopes's misreading, followed by Nungezer, of William Styles.

SPARKES, THOMAS. The Fortune leaseholder may be the Thomas Sparkes at whose house in Ivy Lane Edward Alleyn agreed in 1610 to pay a bond (*MSS. Dul.*, p. 239)

1622, May 20—Alleyn granted 'Thomas Sparkes Cittizen and Merchantaylor of London' a lease of one share of the Fortune. (*Hens. Paps.*, pp. 29, 112.)

SPENCER, JOHN. John Spencer is one of the most conspicuous of the troupe leaders of English actors in Germany in the reign of James I. He is first found in the Netherlands in 1605 in the service of the Elector of Brandenburg and later in the service of various princes in Germany and the Netherlands until 1623. Various records show that he had the clown name of Hans Stockfish.

There are no records of Spencer in England, unless he is to be identified with the John Spencer, musician, whose twin daughters were christened at St. Saviour's Southwark in 1603. (See Cohn, *Sh in Ger.*, pp. lxxxiii-lxxxviii, xci-cii, Herz, *Englsche Schauspieler*, pp. 44-52; Meissner, *Englischen Comoedianten*, p. 58; Bentley, *T.L.S.*)

SPENCER, NICHOLAS. There are no records of an actor of this name before the closing of the theatres, but Professor Hyder Rollins has found that a dancer and entertainer of the name was active during the Commonwealth period and was restrained by Davenant after the Restoration (Rollins, 'Commonwealth Drama',

pp. 306-7). He had probably had some training in the theatre before the war began.

STAFFFIELD, GEORGE (*see* STUTVILLE, GEORGE)

STAGEKEEPER There are two extant dramatic manuscripts in which it is shown that the stagekeeper performed on the stage. It is practically certain that two different stagekeepers at different theatres are referred to, we have no clue to the identity of either man.

1622-3 (?)—In the prompter's notes in the MS. of *The Two Noble Ladies* (B M MS. Egerton 1994), acted at the Red Bull by the Revels company, the stagekeeper appears twice, once as a guard—'guard Tay' Stage k' (fol. 228[5]b)—and once as a soldier—'Tay. Gib Stage k' (fol. 233[10]a) (Greg, *Dram Doc*, pp. 276-7)

1624, Sept 3—The stagekeepers appear in the MS stage directions of Heywood's *The Captives* (B M MS Egerton 1994), licensed on this date for the company at the Cockpit, presumably Lady Elizabeth's men iii. 2 (fol. 61b), 'Stage' as country fellows, v. 2 (fol. 70^a), 'stagekeepers as a guard'. (*Ibid*, pp. 286-7.)

STOCKFISH, HANS. A stage name used by John Spencer (q.v.) in Germany.

STR——, ROBERT. In the Duke of Portland's MS. of Middleton's *Hengist, King of Kent* there appears at II i. 40-1, the following marginal note. 'Brigs / Robrt str / Blackson', evidently the names of three actors who took part in the dumb show (Bald, *Hengist, King of Kent*, p. xxviii). Though the play belonged to the King's men in 1641, Mr Bald shows reason for believing that it was originally written 1616-20 for some other company, and that the actors' names belong to these earlier performances (*ibid*, pp. xvii-xxi). Robert Str—— cannot be identified. It is unlikely, as Bald points out, that he was the Robert Stratford who was apparently a boy in 1631.

STRATFORD, ROBERT. Robert Stratford is known only as a boy actor in 1631. He may have been a son of the actor William Stratford (q.v.). It does not seem likely that he was the Robert Str—— (q.v.) of Middleton's *Hengist, King of Kent*.

1631, Dec—'Trphæna, wife to Philautus. Robert Stratford', in Prince Charles's (II) cast for *Holland's Leaguer*, acted at Salisbury Court this month. (*Herbert*, p. 45; 1632 4^o B.M.)

STRATFORD, WILLIAM. William Stratford first appears in 1610 as a member of Prince Charles's company, and he is found in this organization, relicensed as the Palsgrave's men in January 1612/13, until his death. His presence in the bond made in 1624 to Richard Gunnell by certain Palsgrave's men to continue playing at the Fortune indicates that he was one of the leading members of the company.

Stratford's residence in the parish of the theatre in which he acted is quite characteristic of the players of the time. His death and that of Charles Massey in August 1625 probably contributed to the decline of the Palsgrave's men as an important London company.

1618, Oct. 31—His name was sixth in the list of Palsgrave's men who signed the lease of the Fortune from Edward Alleyn (See above, pp. 138-9)

1619/20, Mar. 22—'Mary daughter of William Stratford yoeman' chris St. G.C. 'Mary, daughter of William Stratford playe' bur. 8 January 1622/3

1622/3, Mar. 16—'Judith daughter of William Stratford Player' chris St G.C.

1623, May 21—'William Stratford att the vpper end of white Crosse Streete aforesayd', 5s., in Markham's suit (See Appendix, p. 682)

1623/4, Jan. 29—Markham's suit says that he was an actor at the Fortune. (Ibid.)

1624, Apr. 30—With five others, he signed a bond to Gunnell to continue to play together at the Fortune. (Hotson, p. 52, see above, pp. 148-9)

1625, Aug. 27—'William Stratford, Player' bur St. G.C.

STRETCH, JOHN.

1634/5, Mar. 10—His name is in the very full list of players recorded at Norwich, some of them seem to be King's Revels men, though the records do not give the name of the company, which was probably an amalgamation. (Murray, II. 356, see above, pp. 286 and 288-9)

STUTVILLE (ESTOVEVILLE, ESTOUTEVILE, STAFFEILD, STUTFIELD, STUTVILE, STUTVILL), GEORGE. George Stutville is one of the most restless of the Caroline players of whom we have any record. He was a Red Bull Revels player, a Prince Charles's man, a King's Revels man, a Queen Henrietta's man, and a leader of the company of Beeston's Boys, all in a period of sixteen or eighteen years. The evidence for his association with the Red Bull Revels company is his appearance in the stage directions of *The Two Noble Ladies*. Dr. Greg has pointed out (*Dram. Doc.*, p. 216) that this stage direction is much more likely to belong to the presentation in 1622 or 1623 by the Revels company than to any later performance by another company, and the presence of Thomas Bond in the stage directions is a corroboration of his reasoning.

Stutville evidently became a member of Prince Charles's company later than the other members sworn in May 1632, for there is a separate warrant for him on the 1st of June, and Miss Boswell notes that Stutville's name is a later addition to the document of 10-15 May 1632. (M.S.C. II. 358.)

As an actor in Queen Henrietta's company and a leader of Beeston's Boys, Stutville seems to have been of more importance than he was in his earlier companies. His only known acting roles (except for the minor ones in *Edmond Ironside* and *The Two Noble*

Ladies, which are quite small and might have been taken by almost any actor) are the two he took for Queen Henrietta's men in *Hannibal and Scipio*, both of them are comic.

Dr. Boas (*The Library* [1917], vii 235), followed by Nungezer, has assigned Stutville a part in *Thomas of Woodstock*, but the evidence for this assignment is inadequate, being simply the use of the name 'George' in the stage directions.

It is interesting to find that Stutville must be added to the list of Caroline actors who found occasion to express themselves in verse. His tribute to Heywood does not lead one to wish for the discovery of other flights of his muse.

1622-3?—His name appears twice in the prompter's notes in the MS of *The Two Noble Ladies* (B.M. MS Egerton 1994), whose title-page says that it was acted 'At the Red Bull in St. Johns Streete By the Company of ye Reuells'. He seems to have played a Spirit and a Triton fol 234(11)^b, 'Ent Spirrit Geo Stut', fol 235(12)^b, 'Tritons in Bond Stutff' (See the notes on Thomas Bond) (Greg, *Dram Doc.*, pp 274, 277)

1632, 10<>15 May—'George Stutvile' was a later addition to a list of ten Prince's players named in a warrant to swear them Grooms of the Chamber in ordinary without fee (M.S.C. n. 358)

1632, June 1—'A Warraunt to sweare Mr George Stutvile A Groome of the Chamber in ordinary wthout ffee to attend the Prince his Highnes in y^e quality of a player' (Ibid.)

1632, Nov. 16—'A warr^t for the app'hension of Iohn Ierom gent. [blank] Roades a Stationer & [blank] Booker A serjeant at mace in London vpon the complaint of George Stutvile' (Ibid., p. 359)

c 1632—Probably he is the 'Stutff' who appears (fol. 104^b) in the prompter's notes of the MS. of *Edmond Ironside* (B.M. MS Egerton 1994), apparently written 1590-1600, but revived c. 1632, probably by Prince Charles's men (see above, p. 323). It would appear that Stutville took the part of one of the two pledges noblemen's sons (Greg, *Dram Doc.*, p. 259.)

1634, July 18—Kendall told Crosfield that among the players at Salisbury Court were '7. Mr. Staffeld'. (*Crosfield's Diary*, p. 72, see Appendix, p. 688)

1634/5, Mar. 10—'George Stutvile' was the leader of a very large company of players at Norwich. A number of the men, like Stutville, are Revels players, but the records do not give the name of the company, which was probably an amalgamation. (Murray, ii 356, see above, pp. 286 and 288-9)

1635—He played two parts ('Souldier By George Stutfield', and 'Bostar By George Stutfield') in Nabbes's *Hannibal and Scipio*, given by Queen Henrietta's company at Drury Lane. (1637 4^o B.M.)

1638?—Professor W. J. Lawrence says that in Ashmolean MS. 38, item 114, are lines entitled 'The Genius of the stage Dep(l)oring the death of Ben Jonson' and signed 'Geo Stutvill' (M.L.R. xxv [April, 1930], 211)

1640, May 3—An order forbidding acting at the Cockpit until further notice because of the production of an unlicensed play was

addressed 'To William Bieston, George Estoteville & the rest of the Company of the Players at the Cockpitt in Drury Lane'. (M.S.C. 11 393-4)

1640, May 3—'A warr^t of apprehension & cōmittm^t to the Marshall-seas of William Bieston, George Estotevill & [blank] Moone vpon y^e aboue specified Occasion.' (Ibid., p. 394)

1640—The following verses are prefixed to Heywood's *The Exemplary Lives and Memorable Acts of Nine the Most Worthy Women of the World* (1640 4^o B.M.).

To his worthy Friend Mr Thomas Heywood,
on his Nine Female Worthies

Will neither rugged time nor vast expence
Of thy unfathom'd fancy and cleare sence
Perswade thee to leave off, but thou wilt still
Make all 'twixt heaven & hell flow from thy Quill,
Nay Heav'n it selfe, and all those Angels there,
Those powr's and vertues will themselves declare
Thy Genuine searching soule But these here
Thy female Angels, that doe grace this Spheare,
Thrice worthy, worthy women, whose great acts
Immortalize their mem'ries, and exacts
Not thee alone, but all the noblest wits
That in the courts of truth and judgment sits
To write their Legends: But thy learned Pen,
That wrt (before) their Story hath agen
From thy owne workes subtracted Nine, to be
The great example to posterite.
I doe not flatter but I may admire
To see fire turn'd t' Ashes returne to fire,
Thy age goes backward, and thy *Phaenix* braine,
From the old Ashes is growne younge Againe

George Estoutevile.

STYLES, WILLIAM. We have only one record to indicate that William Styles was an actor, and then it is in an unimportant capacity. I think it fairly probable that all the parish register extracts refer to the William Styles of the ticket of privilege, for all but one occur in the parish in which Styles was employed in 1636/7, and the names and dates fit together so well that the same man must be concerned in all of them. It is unfortunate that the registers of St. Anne's almost never mention occupations.

1634, June 25—'William Stiles & Dorothy Rowe' mar. St. G.F. 'P. L.' in margin.

1635, Apr. 5—'William sonne to William and Dorothy Stiles' chris. St Anne's Blackfriars There was another christening of 'William Sonne to William and Dorothy Stiles' 23 December 1635, and on the 27th of December in that year 'William sonne to William and Dorothy Stiles' was buried

1636/7, Jan 12—The names of John Allington and 'W^m Styles' have been added in the marginal list but do not occur in the body of the order in which the Lord Chamberlain granted nine 'persons De-

pendantes on the [Blackfriars] Players' tickets of privilege (M.S.C. 11. 380)

1641, June 6—'Lanslet sonne to William and Dorothy Styles' chris St Anne's Blackfriars 'Lancelet sonne to William and Dorothy Styles' bur. 27 March 1643.

1642, June 14—'John sonne to William and Dorothy Styles' chris. St Anne's Blackfriars. 'John sonne to William and Dorothy Styles' bur. 16 June.

1643, Oct. 4—'Dorothy daughter to John [sic] and Dorothy Stiles' chris. St Anne's Blackfriars.

SUELL, THOMAS

1613, May 31—He is listed as a boy in a patent for Lady Elizabeth's of this date which was copied at Coventry 28 March 1615 (R.E.S. 1. 183)

SUMNER (SOMNER, SUMPNER), JOHN. John Sumner is found in every known list of Queen Henrietta's men except the short one which Kendall gave Crosfield at Oxford; his omission from Kendall's list is probably due to the fact that Kendall did not consider Sumner one of the leaders of the company, though Wright said, 'Those of principal Note at the *Cockpit*, were, *Perkins, Michael Bowyer, Sumner, William Allen, and Bird*, eminent Actors . . .' (See above, pp. 231-2.)

Sumner's roles in Queen Henrietta's plays are all fairly large ones, but he never has the lead. He plays rather dashing parts and parts demanding some authority, like the Basha of Aleppo.

Wright's statement that Sumner and Perkins were buried in Clerkenwell makes it somewhat more probable that the actor was the man buried in 1651 in that parish rather than the one buried in 1649 in St. Giles' Cripplegate though the proximity of the two parishes and the nearness of the dates make either record a fair possibility.

1625—'Mystapha, *Basha of Aleppo*. Iohn Sumner', in Queen Henrietta's cast for Massinger's *The Renegado*. (1630 4^o B.M.)

1626—'Marwood, friend to Beauford, Iohn Sumpner', in Queen Henrietta's cast for Shirley's *The Wedding* (1629 4^o H.N.)

c. 1630—'The D of Florence, with followers. By Mr Ioh Somner', in the Queen Henrietta's cast for Heywood's *The Fair Maid of the West*, Part II; he does not appear in the cast prefixed to Part I. (1631 4^o B.M.)

>1634—'Young Bruce, M. [Mr.] Sumner', in Queen Henrietta's cast for Davenport's *King John and Matilda*. (1655 4^o B.M.)

1635—'Himulco By Iohn Sumner', in Queen Henrietta's cast for Nabbes's *Hannibal and Scipio*. (1637 4^o B.M.)

1637, c. Oct. 2—'I disposed of Perkins, Sumner, Sherlock and Turner, to Salisbury Court, and joyned them with the best of that company' (Herbert, p. 66)

1646/7, Mar. 15—'Elizabeth d. of John Sumner, gent., & Mary vx' chris. St. J.C.

>1660—Wright says that after the wars 'Perkins and Sumner of the

Cockpit, kept House together at *Clerkenwel*, and were there Buried
 . . . some Years before the Restoration.' (*Hist. Hist.*, p 10)
 1649, Aug 10—'John Sumner gentleman' bur St. G C.
 1651, Sept. 18—'Jno Sumpner' bur St. J.C.

SWANSTON (SAWNSTON, SWAINSTONE, SWANSON, SWANSTEAD, SWANSTED, SWANSTONE, SWANSTRID, SWANTTON, SWAUTTED), EYLLAERDT. The scribes practised their ingenuity on the Christian name of Swanston more than on that of any other actor. We have Eliard, Elliard, Elyard, Ellyart, Elyard, Eylardt, Eyllaerdt, Eylaerd, Eylaerdt, Elyardt, Hilliard, Hillyar, Iliar, Illre, and Ilra. The actor himself signed Eyllaerdt in his only known signatures.

Though Swanston became one of the most prominent of the members of the King's company, he had never been an apprentice in the organization, for the Burbages said of Pollard, Swanston, and Benfield in 1635, 'these new men that were neuer bred from Children in the kings service . . .' (*M S.C.* ii. 371) We hear of Swanston first as one of the seven leading members of the Lady Elizabeth's company listed in Herbert's office-book in 1622. It is possible that he had previously been a member of Prince Charles's company, for he was called a Prince's man at Stafford in December 1622, and the Prince's men had been the predecessors of Lady Elizabeth's at the Cockpit. Possibly Swanston was travelling with an old licence, as the provincial players so often did. I suppose, however, that it is equally possible that the Stafford clerk meant Princess's.

Certainly Swanston had become a member of the King's company by 1624, for he appears in a formal list of the company in that year, and Malone pointed out that he had joined in 1624, Mr. Baldwin infers that he succeeded Underwood some time after the latter's death in October 1624 (*Organization and Personnel*, p. 57). He appears regularly in casts and other lists of the King's men from 1624 until the closing of the theatres. After 1631 Swanston is frequently associated with Lowin and Taylor as the recipient of grants and payments for the company. Considering his prominence in the company as indicated by these grants, it is not at all surprising to find Swanston, with Benfield and Pollard, asking the Lord Chamberlain in 1635 to see that they obtain a larger share of the company's profits.

Since Wright's statement about Swanston's politics and his residence after the beginning of civil war is corroborated by other records, we can probably accept his assertion about the ex-player's occupation. It is interesting to find Swanston living for more than twenty years in the parish best known as the residence of Heminges and Condell.

Swanston seems to have performed various types of roles for the company. In at least three plays he is known to have been

a villain, his line was not exclusively villainous, however, for he also played Othello and Bussy D'Ambois and Utrante. Mr. Baldwin thinks that he was a leading utility man for the company and that by 1633 he had begun to share the leads with the ageing Lowin and Taylor (*Organization and Personnel*, pp. 181-2). Gayton's statement that he played Bussy D'Ambois makes it probable that Swanston is the actor referred to in the prologue and epilogue to the 1641 quarto of that play. Professor Parrott has pointed out that this prologue and epilogue were probably written for the court performance of the play on 7 April 1634 (*Chapman Tragedies*, p. 547). Mr. Baldwin notes (op. cit., p. 182) that since *Richard III* was presented by the company at court about five months before, the line in the prologue to *Bussy*, 'As Richard he was lik'd', probably refers to Swanston's performance as Richard III.

1619, Dec. 16—'Iliar Swanston & Alice Ivieson L. F.' mar. St. Gregory by St. Paul. (Challen, *Marriages*.)

1620, Sept 3—'a still borne childe of Elyard Swanson' bur. St. M.A.

1621, Nov. 15—'Also d of Ilyard Swanston' chris St. M.A. 'Alice Swainstone Jllre Swainstone' bur 1625 (the month and day are not given for burials at St. M.A. during this plague year).

1622—Herbert listed 'Eliard Swanson' among 'The chiefe of them at the Phoenix'. (*Herbert*, p. 63.)

1622, Dec. 13—'Given Mr Saw[a]nston [Swanston] the princes player, Dec. 13 . . . 6s 8d' at Stafford (Murray, ii. 401.)

1622, Dec. 28—'Eliard s. of Eliard Swanston' chris. St. M.A

1624—Malone says, 'Eliard Swanston in 1624 joined the company at Blackfriars'. (*Herbert*, p. 63.)

1624, Dec. 20—His name was third in the submission of King's for playing *The Spanish Viceroy*. (*Ibid.*, p. 21.)

1625, >May 5—'Elyard Swanstone' was ninth in the list of King's men who received black cloth to wear in James's funeral procession. (*M.S.C.* ii. 326.)

1625, June 24—No 10 in King's patent (*M.S.C.* i. 282-3)

1626—'Aretinus Clemens, Caesars spie—Eyllardt Swanstone' in King's cast for Massinger's *The Roman Actor*, lic. 11 October. (1629 4^o B.M.)

1627/8, Jan 16—'Elizabeth d of M^r Swanstrid [?]' chris. St. M.A.

1628—'Elyardt Swanston' was fifth in King's cast for *The Lover's Melancholy*, lic 24 November. (1629 4^o B.M.)

1629, May 6—'Eliard Swanson' was eighth in King's list for cloak allowance (*M.S.C.* ii. 350.)

1629—'Ricardo, [one of] 2. wild courtiers. *Eyllardt Swanstone*', in King's cast for Massinger's *The Picture*, lic. 8 June. (1630 4^o B.M.)

1629?—'M^r. Swanstone, the Count Utrante' in King's cast for Carlell's *The Deserving Favourite*. (1629 4^o B.M.)

1630, May 25—'John s. of Jlrā Swanston' chris. St. M.A.

1631—According to the property list, 'M^r Swantton.' played Chrysalus in King's production of *Believe as You List*, lic. 6 May. (Sisson, *B A Y.L.*, pp. xxxi and 99.)

1631—In the MS. of Arthur Wilson's *The Swisser* (B M Add MS 36759) his name is given in the cast for the Blackfriars production 'Alcidonus, Sonne to Antharis . . . Swanston' (Feuillerat, *The Swisser*.)

1631/2, Feb. 22—A warrant for the payment of £120 for plays at court during Christmas was made payable to Lowin, Taylor, and 'Elliard Swanston' (M.S.C. ii 358)

1632, Apr 16—'Hannah d of Mr Hilliard Swanston' chris St M A.

1632—'LUGIER, the rough and confident Tutor to the Ladies . . . Acted by Mr Hilliard Swanston' in the King's cast for the 1632 revival of *The Wild Goose Chase*. On p. 32 occurs the stage direction, 'Enter Leverduce, des Lugier, Mr Illiard' (1652 ed B M)

1632/3, Mar 16—A warrant was issued to 'Iohn Lowen Ioseph Taylor & Ellyard Swanston his Mates Comaedians' for payment for twenty-three plays and one rehearsal by King's at court (M.S.C. ii 360)

1633, Oct 24—Lowin and Swanston apologized for their 'ill manners' in the matter of Fletcher's *The Tamer Tamed* (Herbert, p 21, see above, pp. 36-7)

1633/4, Feb 21—'Beniamin s of Hilliard Swanston' chris St M A.

1634, Apr 27—A warrant was issued to Lowin, Taylor, and 'Elliard Swanston' for payment for twenty-two plays acted at court (M.S.C. ii 373)

1635, May 18—Both the Burbages and John Shank assert in their petition to the Lord Chamberlain in 1635 that for the year Whitsun Monday 1634 to Whitsun Monday 1635 Swanston gained from the King's company, in addition to £34 for his one-third share in Blackfriars, 'as hee was a Player and noe Howskeeper 180l¹'. (Ibid., pp 368, 372.)

1635, May 18 <> July 12—Benfield, Pollard, and Swanston petitioned the Lord Chamberlain that Shank, Cuthbert Burbage, and Mrs. Robinson be forced to sell them each one share in the Globe. They further petitioned that Shank be forced to sell one of his shares in the Blackfriars to be divided among the three of them (Ibid., pp 362-4.) Shank replied that Swanston had had one-third of one share in the Blackfriars for two or three years (Ibid., p 368.)

1635, July 12—The Lord Chamberlain complied with the request of Benfield, Pollard, and Swanston (Ibid., p. 365.)

1635, Aug 1—Since the actors were unable to agree on the price of the shares, Sir Henry Herbert, Sir John Finett, and Daniel Bedingfield were appointed to arbitrate (Ibid., p. 373) (Shank's will of 31 December 1635 indicates that he still claimed all his shares See Appendix, pp. 646-8)

1635, Aug. 18—'Hilliard Swanstons child' chris. St. M A.

1636, Aug. 2—'Francis s. of Hilliard Swanston' chris. St. M A.

1637, Apr. 22—A warrant for liveries was issued to 'Iohn Lowen, Ioseph Taylor & Eyllardt Swanston for themselves & thirteene others his Mates comaedians'. (M.S.C. ii. 383.)

1637, July 6—On the back of the warrant for payment of £240 to the King's men for plays at court 1636-7 is a receipt for £200 of the sum signed 'Eyllaerdt Swanston'. (Law, *Forgeries*, App.)

1637/8, Mar. 15—'A Warr^t . . . for the payment of 150l¹ vnto Iohn Lowen, Ioseph Taylor & Eillart Swanston or any of them for them-

selues & the rest of the Company of his Mates Players for 14 Playes
Acted before his Mat^e . . . (M.S.C. ii. 387.)

1638, June 5—At the foot of the warrant for payment of £240 to the
King's men for plays at court 1636-7 is a receipt for the full amount
signed 'Eyllaerdt Swanston' (Law, *Forgeries*, App.)

1638/9, Jan 21—'Stephen s of Mr Swanstone' chris. St. M A
'Stephen Swanstone' bur 22 January 1638/9

1638/9, Mar 12—A warrant was issued for payment 'vnto Iohn
Lowen, Ioseph Taylor & Eillardt Swanston or any one of them for
themselves & the rest of ye aforesayd Company of his Mates Players'
of £300 for 24 plays in 1638-9 (M.S.C. ii. 388-9)

1638/9, Mar 14—'A warr^t for Liueryes for 16 of ye Kinges Players . . .
to bee d^t to Iohn Lowen, Ioseph Taylor & Eillardt Swanston'
(Ibid., p. 389.)

1639, Aug. 26—Richard Benfield of Gray's Inn in his will bequeathed
'vnto my gossipp Eliardt Swanston and Thomas Pollard to each
of them the some of fyforty shillings of like money'. (See Appendix,
p. 634.)

1640, Apr. 4—'A warr^t for payment of 230^l vnto Iohn Lowen, Ioseph
Taylor & Eillardt Swanston for himselfe & the rest of the Company
of ye Players for one & Twenty Playes Acted before their Mats . . .'
in 1639-40. (M.S.C. ii. 392.)

1640/1, Mar 20—'A warr^t for payment of 160^l vnto the Kinges Players
. . . to bee payd to Iohn Lowen Ioseph Taylor & Eillardt Swanston
or any of them' for plays given at court in 1640-1 (Ibid., p. 397.)

1640/1, Mar 20—A livery allowance was issued 'for Iohn Lowen,
Ioseph Taylor & Eillardt Swanston and fifteene others their
fellowes' (Ibid., pp. 397-8.)

> 1642—Wright says, 'Swanson used to Play *Othello*'. (*Hist. Hist.*,
p. 4; see Appendix, p. 693.)

< 1642—Wright says, 'I have not heard of one of these Players of any
Note that sided with the other Party, but only *Swanson*, and he
profest himself a Presbyterian, took up the Trade of a Jeweller,
and liv'd in *Aldermanbury*, within the Territory of Father *Calamy*',
(Ibid., p. 8, see Appendix, p. 695.)

1647—His name—'Eylærden Swanston'—stands third in the list of ten
King's men who signed the dedication of the Beaumont and Fletcher
folio. (1647 folio B M.)

1648—'From *A Key To the Cabinet of the Parliament, By Their Remembrancer* (1648), Professor Rollins has extracted a corroborative
passage which shows that Swanston was a Parliament's man
"What need is there of any Playes? will not these serve well enough,
especially when they have gotten *Hillyar Swanssted* the Player to
be one?"' (Hotson, p. 15.)

1651, June 24—He made his nuncupative will as 'Eylaeardt Swan-
ston, of St Mary Aldermanbury, London, gent' (Hotson, p. 15.)
'He left all he possessed to be divided among his children, and he
desired his daughter Sarah, wife of Joseph Wilson, to see the same
carried out. Witnesses Joseph Wilson, Elizabeth Vasely, Eliza-
beth Swanston, Sarah Wilson (*her mark*), Joseph Wilson Junior'
Commission to administer the estate was made to Sarah Wilson
3 July 1651 and to Joseph Wilson, husband of Sarah deceased,
18 April 1666. (Ibid., p. 73, n. 48.)

1651, June 28—'Mr Elyard Swanston and his wife boeth in one grave in y^e North Ile', bur St M A.
 1654—Gayton says in his *Pleasant Notes on Don Quixot*, 'Taylor, acting Arbaces, or Swanston D'Amboys, were shadowes to him' (1654 ed B M, p 25.)

1664—In a coffee-house scene in the third act of Tatham's (?) *Knavery in All Trades*, a gentleman has mentioned a current play (1664 4^o HN)

third Bur [sic] sir, they say 'tis done rarely well.

fourth I cannot believe it, 'tis impossible they should do any thing so well as I have seen things done.

fifth When *Taylor Lowen*, and *Pollard* were alive

fourth Did you not know *Benfield*, and *Swautted*?

fifth Did I not know 'em? yes, and hum'd them off a hundred times

1676—Snarl, 'a great Admirer of the last Age', in Shadwell's *Virtuoso*, says (Act I), when it is suggested that he can see plays, ' I have seen 'em at *Black-Friars*, pox, they act like Poppets now in sadness. I, that have seen *Joseph Taylor*, and *Lowen*, and *Swanstead* Oh a brave roaring Fellow! would make the house shake again. Besides, I can never endure to see Plays since Women came on the Stage, Boys are better by half.' (1676 4^o B M, pp. 15-16.)

SWAYNE, MARTIN Richard Price (q v.) was a prominent member of the Palsgrave's men at the Fortune, who are frequently found in the registers of St. Giles. It is possible that his servant Swayne's services were rendered in the theatre.

1625, Aug. 23—'Martin Swayne sr to Richard Price, gent ' bur. St. G.C.

SWINARTON, ABELL. Like most of the puzzling Queen of Bohemia's company of 1628, Swinarton is not found in any other dramatic records.

1628, June 30—'Abell Swinarton' is eighth in the list of the 'Queene of Bohemias Players' sworn grooms of the chamber. (See above, pp. 188 ff.)

SWINNERTON (SWETHERTON, SWYNERTON), THOMAS. Swinnerton first appeared in March 1603/4 in the patent for Queen Anne's company; he is never found with any other organization. Professor Wallace found (*Three Theatres*, p. 18) that Aaron Holland in March 1604/5 had granted Swinnerton 'a seaventh parte of the said playhowse and gallaries with a gatherers place there[to] belonginge', and that he still held this share in 1620. In 1616 and after Swinnerton is found only in the provinces, where he seems to have led a Queen's company for twenty years. Some of the provincial records seem to indicate that Swinnerton was more successful in persuading local authorities to accede to his requests than most provincial managers.

There are records of Thomas Swinnertons in various London parishes—St Leonard's Shoreditch, St. Mary's Aldermanbury,

St. James's Clerkenwell, St. Bartholomew the Less, and All-hallows London Wall—but the name is too common to allow identification of the player.

1616, Mar 30—Thomas Swynnerton and Robert Lee brought the Queen's patent of 15 April 1609 to Norwich and finally received permission to play, though the rest of the company was absent. (Murray, ii 340-1)

1616, May 29—Swynnerton appeared again at Norwich as a leader of Queen's, but without a patent. He was refused permission to play because his company had been there so recently, said his company would play in spite of the refusal, but when offered a gratuity 'he was content to accept the same & promised desistance accordingly' (Ibid., p. 341)

1616-17—'Tho. Swynerton and fellowes being her Ma^{ts} players' were given a pound at Southampton (Ibid., p. 399)

1617, June 4—Pembroke sent an order of 16 July 1616 to Norwich condemning duplicate patents and specifying amongst others two taken out by 'Thomas Swynnerton and Martin Slaughter beinge two of the Queens Ma^{ts} company of Playors haunge sepated themselves from their said Company'. (Ibid., p. 343; see above, pp 178-9)

1619, >May 13—'Thomas Swynerton' was seventh in a list of Queen Anne's men allowed black cloth for her funeral procession. (M.S.C. ii 325.)

1619—'Swynnerton and his Companye of Playos' received one pound at Leicester (Murray, ii 313)

1620, Mar 29—See Daniel Swynnerton.

1624/5, Mar. 16—Ellis Guest, Thomas Swynnerton, and Arthuret Grimes were leaders of a company with a licence of this date which was shown at Norwich 28 May 1625 and at Leicester 6 March 1625/6. (Murray, ii 352-3, 316)

1628, July 19—'Mr Thomas Swynerton a player . . . by warrant dated the xixth of July 1628' received 20s. as a gratuity at Norwich (Ibid., p. 371.)

1628—One pound was 'geuen to a Companie of Players, beinge Swynnerton and his Companie' at Leicester. (Ibid., p. 317)

SWYNNERTON, DANIEL. Since Thomas Swynnerton was a leader of Queen Anne's company in the provinces for years, and since Daniel Swynnerton is unknown save for this one record, it seems likely that Daniel is the Coventry clerk's mistake for Thomas; one cannot, however, be certain.

1620, Mar. 29—'Daniel Swynnerton & the company of players belonging to the late Queene Ann' received 10s. at Coventry. (Murray, ii 248)

T., R. There are several actors whose initials were R. T., but none is known to have been connected with the King's company.

1619, Aug.—The prompter's notes in the MS. of *Sir John van Olden Barnavelt* show that some actor with these initials played an officer, a huntsman, a servant, and a messenger in King's production of the play. (Greg, *Dram. Doc.*, p. 273.)

TATTERDELL, HUGHE.

1629, Nov 10—He was named in a licence of this date granted to William Perry and Richard Weeks, 'his Majestie's swoyne servantes', which was shown at Reading 30 November 1629, the players named were said to be 'all of the Red Bull company' (Murray, 1 272 and 11 386)

TAWYER (TAWIER, TOYER), WILLIAM Sir Henry Herbert's exemption from arrest indicates that Tawyer was more than a personal servant of John Heminges who was occasionally employed about the Blackfriars and Globe. The stage direction implies that he was a musician. Baldwin's statement that Tawyer spent his life with the company (*Organization and Personnel*, p. 147) is evidently based on the assumption that this stage direction derives from the original production. This folio stage direction, however, almost certainly belongs to a revival. (See Wilson's discussion of the folio text in the Cambridge edition of the play.)

>1623—The stage direction, 'Tawyer with a Trumpet before them', occurs v 1, in *Midsummer Night's Dream* in the First Folio, it is not found in the quartos of 1600 and 1619 (1623 folio B M)

1624, Dec 27—'William Toyer' was twentieth in a list of twenty-one 'Musitions and other necessary attendantes' of the King's company who were exempted from arrest (Herbert, p. 74.)

1625, June—'William Tawier, Mr Heminges man' bur St. S S (Bod.)

TAYLOR. The Taylor in the play MSS. cannot be identified. If either man is to be identified with any of the Taylors whose Christian name is known, Thomas is the most likely candidate.

1622-3?—Probably an actor of this name is indicated in the prompter's notes in the MS of *The Two Noble Ladies* (B.M. MS. Egerton 1994), whose title-page says that it was acted at the Red Bull by the company of the Revels. He played a guard—fol 228(5)^b, 'guard Tay. Stage k'—and a soldier—fol 233(10)^a, 'Tay. Gib Stage k' and fol 236(13)^b, 'Tay Gibbs'. This evidence suggests that he was a member of the Revels company, though his name may belong to the prompter's notes for a later performance. (Greg, *Dram. Doc.*, pp. 276, 277.)

1624, c Sept 3—According to the stage directions in the MS. of *The Captives* (B.M. MS. Egerton 1994), 'Taylor' appears as a country fellow, iii. 2 (fol. 61^b). The play was licensed for the Cockpit and probably belonged to the Lady Elizabeth's company. (Ibid., p. 286.)

TAYLOR (TAILOR), JOSEPH. In the reign of Charles I John Lowin and Joseph Taylor were the most widely known members of the King's company, the recognized leaders of the organization. Unlike Lowin, Taylor was already a well-known actor when he entered the company, some sixteen years after Lowin had joined. The actor may be, as Collier suggested (*Mem. Act.*, p. 249), the Joseph Taylor who was christened at St. Andrew's by the Ward-

robe 6 February 1585/6, for he is first found as an actor twenty-three years later when, with several other Duke of York's men, he bought costumes for the company from John Heminges. In 1611 he joined the new Lady Elizabeth's company, and he remained a member of that organization until it was reduced to a provincial status early in 1616 (see above, pp. 177-80), when with four other Lady Elizabeth's men he joined Prince Charles's company. Early in 1619 he again changed companies and became a King's man. It is easy to fix the approximate date of this change, since he performed with other Prince's men in *The Inner Temple Masque* in January or February 1618/19, but had become a King's man before the middle of May following. Since Taylor does not appear in the King's patent of 27 March 1619, he evidently became a member between the time of the first stages of the patent (probably early March) and the middle of May, when he appeared in the livery warrant. When one recalls that Taylor is known to have performed many of the roles created by Burbage and that Burbage was buried 16 March 1618/19, it becomes obvious that the company secured Taylor to fill the place of Richard Burbage immediately after the latter's death.

Taylor was as prominent in the roles written for him as he was in those written for Richard Burbage. In the assigned casts his part is nearly always first or second in number of lines, Mr. Baldwin has pointed out that he is usually the handsome, heroic young lover, though sometimes the handsome and dashing near-villain (*Organization and Personnel*, pp. 177-8, 200). After an analysis of the plays of the Beaumont and Fletcher folio, Mr. Baldwin suggests that Taylor played, among other roles, Demetrius in *The Humorous Lieutenant*, Arnaldo in *The Custom of the Country*, Dinant in *The Little French Lawyer*, Lisander in *The Lover's Progress*, and Perez in *Rule a Wife and Have a Wife* (*ibid.*, p. 198). He must, eventually, have been succeeded in such roles by younger men like Richard Sharpe and Stephen Hammerton, but none of his later parts is known.

Taylor was not only a leading actor of the company but one of its business managers as well. As early as 1625 he had begun to perform functions for the company which had previously been undertaken by Heminges; after Heminges's death Lowin and Taylor handled the business affairs of the company until the closing of the theatres, though Swanston often acted with them. Lowin and Taylor acquired shares in the Blackfriars and Globe, apparently after the death of John Heminges, when they took charge as managers of the company. It is interesting to note that both managers obtained royal grants, Lowin as King's Porter and Taylor as Yeoman of the Revels. One would suppose that Taylor's post would offer more advantages to the company than Lowin's. He must have had the support of the Master of the

Revels in his candidacy, for in February 1635/6 Sir Henry Herbert recorded in his office book the King's promise that no Yeoman of the Revels would be appointed to succeed Hunt without consultation with Sir Henry (*Herbert*, p. 68).

Because of the commonness of his name, it is not always easy to establish Taylor's residence. Certainly he lived in St. Saviour's Southwark in 1610, 1612, 1614, 1616, 1617, and 1623, when he is called player in the parish registers. He is probably the Joseph Taylor in the token books of that parish in numerous years between 1606 and 1623. The Joseph Taylors in Allhallows London Wall and St. Botolph's Bishopsgate are more doubtful, though one would assume that the Joseph Taylor of Markham's suit in 1623 was an actor, and he lived in Bishopsgate. A Joseph Taylor was, however, buried in that parish 21 October 1623, and it may have been that man and not the King's player whom Markham sued.

Taylor's part in the 1633 revival of *The Faithful Shepherdess* seems to indicate that he had some acquaintance at court, since Sir Henry Herbert says that the Queen had given Taylor the costumes. Marmion's verses for the third quarto speak of Taylor as if he had revised the play, but the third quarto contains no noteworthy revisions or additions except the court prologue, which Taylor may have written. Marmion's praise must, therefore, have been elicited by Taylor's acting, his second-hand costumes, and perhaps his production of the play.

1615/16, Jan. 11—'Jone Taylor d of Joseph a Player' chris. St. S.S.

1615/16, Mar. 20—He was third to sign the debt funding agreement of the players at the Hope, probably Prince Charles's (I) with Alleyn and Meade (*Hens. Paps*, pp. 90-1)

1616-17—He was third to sign Prince Charles's (I) letter to Alleyn asking for his help in finding a theatre and a loan. (*Hens. Paps*, p. 93, see above, p. 200, n. 3)

1617, June 1—'Robert Taylor s of Joseph a player' chris. St S.S.

1618, Apr. 12—'Hester daugh. of Joseph Taylor & Eliz. his Wife' chris Allhallows.

1618, Oct. 4—Alleyn noted in his diary that 'Jo Taylore dind wt vs'. Warner identifies this name with the actor, since John Taylor, the water poet, 'did not reach London on his return from Scotland till 15th October' (Young, II 109).

1618/19, Jan or Feb.—As one of Prince Charles's men, 'D. Almanacke. Ios Taylor' appears in Middleton's *Inner Temple Masque or Masque of Heroes*. (1619 4^o B.M.)

1619?—No. 5 in King's cast for *The Humorous Lieutenant*. (1679 folio B.M.)

1619?—No. 1 in King's cast for *The Laws of Candy*. (Ibid.)

1619, Aug. 8—'Ann da. of Joseph Taylor' chris. Allhallows

1619, May 19—No. 12 in livery warrant for King's. (*Hist. MSS. Com*, Report IV, p. 299.)

1619, Aug 15—Probably the Taylor who dined with Alleyn, *see Francis Grace*. (Young, ii 147)

c. 1619-20—No 1 in King's cast for *The Custom of the Country* (1679 folio B.M.)

1619-21—No. 5 in King's cast for *The Island Princess* (Ibid)

1619-21—No 1 in King's cast for *Women Pleased*. (Ibid)

1619-23—'Ferdinand, 1 R Burbidge 2 I Taylor', in the cast of King's men prefixed to the 1623 quarto of *The Duchess of Malfi* Apparently he took the part in the revival after Burbage's death (1623 4° B.M.)

c. 1620—No 5 in King's cast for *The False One*. (Ibid.)

1620/1, Mar. 18—'Samuell the sonne of Joseph Taylor & Eliz. his Wife' chris Allhallows

1621—No 1 in King's cast for *The Pilgrim* (1679 folio B.M.)

1619-22—No 1 in King's cast for *The Little French Lawyer* (Ibid)

1621, Apr 7—No 12 in livery warrant for King's (*Hist. MSS. Com.*, Report IV, p. 299)

1621, Sept 7—'Joseph Taylor a child' bur. St S.S.

1621/2, Mar 19—'Wynifred, daughter of Joseph Tayler and Elizabeth' chris St B.B.

c. 1621—No. 1 in King's cast for *The Double Marriage* (1679 folio B.M.)

1622, May 14—No. 5 in King's cast for *The Prophetess*. (Ibid.)

1622, June 22—No 1 in King's cast for *The Sea Voyage* (Ibid.)

1622, Oct. 24—No 1 in King's cast for *The Spanish Curate* (Ibid.)

1623, May 21—In Markham's suit, 'Joseph Taylor in Bishopsgate neare the Spittle', 5s (See Appendix, p. 682)

1623, June 3—In his will, Tooley said, 'Item whereas I stand bound for Josephe Tayler as his surety for paement of tenn pounds or thereabouts My will is That my executors shall out of my estate paie that debt for him and discharge him of that bond.' (See Appendix, p. 650)

1623, Aug. 24—'Anne Taylor d of Joseph a Player' chris. St S.S.

1623, Aug 29—No. 1 in King's cast for *The Maid in the Mill*. (1679 folio B.M.)

1623, Dec. 6—No 1 in King's cast for *The Lover's Progress*. (Ibid.)

1623—No 21 in actor list in Shakespeare folio

1624, May 27—No. 1 in King's cast for *A Wife for a Month*. (1679 folio B.M.)

1624, Dec 20—No. 1 in submission of King's for playing *The Spanish Viceroy* (Herbert, p 21, *see above*, pp 14-15)

1624/5, Feb 8—'For the king's company. An olde play called *The Honest Man's Fortune*, the originall being lost, was re-allowed by mee at Mr. Taylor's intreayt, and on condition to give mee a booke. . .' (Ibid., p. 30.)

1625, >May 5—'Joseph Taylor' was tenth in the list of King's men who received black cloth to wear in James's funeral procession. (M.S.C. ii 326.)

1625, June 24—No. 4 in King's patent. (M.S.C. i. 282-3.)

1625, Dec.—At the King's order, Taylor was paid £66 13 8 to furnish the King's men with better apparel for the Christmas court performances. (See above, pp. 20-1)

1626—'Paris the Tragaedian . . . Joseph Taylor' in King's cast for

Massinger's *The Roman Actor*, lic. 11 October; he contributed prefatory verses to the 1629 quarto, 'to professe our loues Anti-
quitie' (1629 4^o B M)

1626/7, Jan. 3<>9—'A peticōn of Richard Holden against Ioseph Taylor Anthony Smith and Thomas Hobbes Answered of course.' (M.S.C. ii 400)

1628—'Ioseph Taylor' was second in King's cast for *The Lover's Melancholy*, lic. 24 November. (1629 4^o B M)

1628, Apr. 10—Warrant for payment to 'Iohn Hemings, Iohn Lowen, and Ioseph Taylor or to any one of them' of £100 for plays given by the King's company at court in 1627. (M.S.C. ii. 346)

1629, May 6—'Ioseph Taylor' was named third in a cloak allowance for the King's men (Ibid., p. 350.)

1629—'Mathias a knight of Bohemia. Ioseph Taylor', in King's cast for Massinger's *The Picture*, lic. 8 June. (1630 4^o B M)

1629?—'Mr Taylor, the Duke', in King's cast for Carlell's *The Deserving Favourite* (1629 4^o B.M.)

1630/1, Feb. 18—'Received of Mr Taylor and Lowins, in the name of their company, for the benefitt of my winter day, upon the second day of Ben Jonson's play of *Every Man in his Humour* .. 12l 4s. od. (Herbert, p. 44)

1631, Apr. 27—A warrant was issued for delivery 'vnto Ioseph Tailor for himselfe & thirteene others his ffellowes his Mates Players' of cloth for liveries (M.S.C. ii. 355.)

1631—According to the stage directions, 'Mr Taylor' played Antiochus in King's production of *Believe as You List*, lic. 7 May. (Sisson, B.A.Y.L., pp. xxxi ff.)

1631—The MS. of Arthur Wilson's *The Swisser* (B M Add. MS. 36759) gives his name in the cast for the Blackfriars production. 'Arioldus, A nobleman retir'd—Taylor' (Feuillerat, *The Swisser*.)

c. 1631—Lowin and Taylor acquired housekeeper's shares in the Globe and Blackfriars. See Lowin

1631/2, Feb 22—'A Warrant for payment of 120^l vnto Iohn Lowing Ioseph Taylor & Elliard Swanson for themselues & the rest of their fellowes his Mates Comedians for 11 playes (one wheroft at Häpton Court) by them Acted before his Matye at Christmas 1631.' (M.S.C. ii. 358.)

1632—'MIRABELL, the Wild-Goose, a Travayl'd Monsieur, and great defyer of all Ladies in the way of Marriage, . . . Incomparably Acted by Mr. Joseph Taylor' in the King's cast for the 1632 revival of *The Wild Goose Chase* which was printed in the 1652 edition. (B.M. copy.)

1632—Alexander Gill's slanderous verses on Jonson's *Magnetic Lady* (Wood's *Athenae*, ii. 598-9, from a Bodleian MS.) conclude:

Lett playes alone, and yff thou needs wilte wright
And thrust thy feeble muse into the light,
Lett Lowine cease, and Taylore feare to touch
The loathed stage, for thou hast made ytt such!

1632/3, Mar. 16—A warrant was issued for payment to 'Iohn Lowen Ioseph Taylor & Ellyard Swanston' of £270 for twenty-three plays and one rehearsal by the King's men at court. (M.S.C. ii. 360.)

1633, May 6—A warrant to 'take into yo^r Company any . Actor or Actors belonging to any of the lyicensed Companyes wthin & about the City of London' was directed to 'John Lowen and Ioseph Taylor two of the Company of his Mat^{es} Players'. (Ibid , p 361)

1633, Oct. 24—Apologized to Herbert. See above, pp 37-8.

1633/4, Jan. 6—'On Monday night, the sixth of January and the Twelfe Night, was presented at Denmark-house, before the King and Queene, Fletchers pastorall called *The Faithfull Shepheardesse*, in the clothes the Queene had given Taylor the year before of her owne pastorall ' (Herbert, p 53.)

1634, Apr 27—'A Warraunt for payment of 220¹¹ vnto Iohn Lowen Ioseph Taylor & Elliard Swanston' for plays presented at court in the preceding year. (M S.C. ii 373)

1634, July 18—Kendall told Crosfield. 'The Kings Company at ye private house of Blackfriars: The masters or cheife whereof are
 { Mr Talor
 { Mr Lowen.'

(Crosfield's Diary, p. 72; see Appendix, p 688.)

1634—The third edition (1634) of Fletcher's *The Faithful Shepherdesse*, whose title-page mentions the 1633/4 Twelfth Night court performance, contains a set of prefatory verses (the only addition to the front matter of the 1629 edition) signed 'Shack. Marmyon'. They read as follows

Vnto his worthy friend Mr. Ioseph Taylor upon his presentment
 of the *Faithfull Shepherdesse before the King and Queene, at White-
 hall, on Twelfth night last. 1633.*

When this smooth Pastorall was first brought forth,
 The Age twas borne in, did not know it's worth
 Since by thy cost, and industry reviv'd,
 It hath a new fame, and new birth atchiv'd.
 Happy in that shee found in her distresse,
 A friend, as faithfull, as her Shepherdesse
 For having cur'd her from her courser rents,
 And deckt her new with fresh habiliments,
 Thou brought'st her to the Court, and made her be
 A fitting spectacle for Majestie.
 So have I seen a clowded beauty drest
 In a rich vesture, shine above the rest.
 Yet did it not receive more honour from
 The glorious pompe, then thine owne action
 Expect no satisfaction for the same,
 Poets can render no reward but Fame.
 Yet this Ile prophesie, when thou shalt come
 Into the confines of *Elysium*
 Amidst the Quire of Muses, and the lists
 Of famous Actors, and quicke Dramatists,
 So much admir'd for gesture, and for wit,
 That there on Seats of living Marble sit,
 The blessed Consort of that numerous Traine,
 Shall rise with an applause to entertaine
 Thy happy welcome, causing thee sit downe,
 And with a Lawrell-wreath thy temples crowne.

And meane time, while this Poeme shall be read,
Taylor, thy name shall be eternized
 For it is just, that thou, who first did'st give
 Vnto this booke a life, by it shouldst live.

1636, Dec. 13—The warrant for a £20 weekly allowance to the King's players directed that payment should be made to 'John Lowen and Joseph Taylor, on behalf of their company'. (See above, p 53.)

1636/7, Mar. 12—A warrant was issued directing payment to Lowin and Taylor for twenty-two plays given by King's at court, but Swanston signed the receipt 5 June 1638. (Law, *Forgeries*, App.)

1637, Apr. 22—A warrant for liveries for the King's men directed delivery to 'Iohn Lowen, Ioseph Taylor & Eillardt Swanston' (M.S.C. ii 383)

1637, June 10—The Lord Chamberlain wrote the Stationers' Company that no plays should be published without the written consent of Taylor and Lowin for the King's company and Christopher Beeston for the King and Queen's young company, or their successors in management (M.S.C. ii 384-5)

1637, Oct. 8—'Joseph Taylor Inf' bur. St. S S.

1637—'Joseph Taylor, his Majesty's servant', petitioned for a waiter's place in the Custom House of London. (C.S.P., Dom., 1637-8, p. 99.)

1637/8, Mar. 15—A warrant was issued for payment 'vnto Iohn Lowen, Ioseph Taylor & Eillart Swanston or any of them' for plays acted at court (M.S.C. ii 387)

1638/9, Mar. 12—A warrant was issued for payment 'vnto Iohn Lowen, Ioseph Taylor & Eillardt Swanston or any one of them' for plays acted at court. (Ibid., pp. 388-9)

1638/9, Mar. 14—A warrant for liveries for the King's men directed delivery to be made 'to Iohn Lowen, Ioseph Taylor & Eillardt Swanston'. (Ibid., p. 389.)

1639, Sept. 29—'A warrant to sweare M^r Ioseph Taylor yeoman of the Reuelles to his Matye in Ordinary in y^e place of Wilham Hunt deceased.' (Ibid., p. 391.)

1639, Oct. 21—A warrant was issued for the preparation of Taylor's patent as Yeoman of the Revels (Ibid.)

1639, Nov. 11—The Letters Patent creating 'Ioseph Taylor' Yeoman of the Revels were copied into the L.C. Warrant Book. He was to receive sixpence a day, a yearly livery coat, 'one sufficient howse or mansion' for the safe-keeping of the vestures and trappings, 'together wth all manner of other comodities, and advantages to the sayd office to be due and accustomed'. The indenture was made 2 December 1639. (Ibid., pp. 343-6)

1640, Apr. 4—A warrant was issued for the payment of £230 for plays given by King's at court 'vnto Iohn Lowen, Ioseph Taylor & Eillardt Swanston'. (Ibid., p. 392.)

1640/1, Mar. 20—A warrant was issued for the payment of £160 for plays given by King's at court 'to bee payd to Iohn Lowen, Ioseph Taylor & Eillardt Swanston or any of them'. (Ibid., p. 397.)

1640/1, Mar. 20—A warrant was issued for liveries 'for Iohn Lowen, Ioseph Taylor & Eillardt Swanston and fifteene others their fel-lowes'. (Ibid., pp. 397-8.)

1641—The following remark occurs in Act v, scene 1, of Killigrew's *Parson's Wedding* 'Capt But who should I meet at the corner of the *Piazza*, but *Joseph Taylor*, he tells me, there's a new Play at the *Fryers* to day, and I have bespoke a Box for Master *Wild* and his *Bride*' (1664 ed. B.M.)

1641—A list of the officers of the Revels in 1641 in the L.C. papers reads as follows (M S C. ii. 326)

S^r Henry Herbert M^r.
Alexander Stafford Clarke
Joseph Taylor yeoman
Geo Wilson Groome

>1642—In *Roscruis Anglicanus* Downes tells of the Restoration performance of *Hamlet*, '... *Hamlet* being Perform'd by *Mr. Betterton*, Sir *William* (having seen *Mr. Taylor* of the *Black-Fryars* Company Act it, who being Instructed by the Author *Mr. Shaksepur*) taught *Mr. Betterton* in every Particle of it' Obviously Downes's genealogy is false, since Burbage preceded Taylor. Probably neither Burbage nor Shakespeare coached Taylor, since both were dead before he came to the company (1708 ed. B.M.)

>1642—Wright says, 'Tayler acted *Hamlet* incomparably well, *Jago*, *Truewit* in the *Silent Woman*, and *Face* in the *Alckymist*', and that Lowin, Taylor, and Pollard were superannuated when the War began. (*Hist. Hist.*, pp. 4, 7, see Appendix, pp. 693 and 694)

1645, Aug.—'For when the Stage at *Westminster*, where the two Houses now Act, is once more restored back againe to *Black-Fryers*, they have hope they shall returne to their old harmlesse profession of killing Men in Tragedies without Man-slaughter Till then, they complaine very much that their profession is taken from them and say 't was never a good World, since the Lord *Viscount Say and Seale* succeeded *Joseph Taylor*' (Hotson, p. 19, from *Mercurius Anti-Britannicus*, B.M. E. 296 9)

1647—His name—'Joseph Taylor'—is sixth in the list of ten King's men who signed the dedication of the Beaumont and Fletcher folio. (1647 folio B.M.)

1647—In his verses to the Beaumont and Fletcher folio, Henry Harrington says (1647 folio B.M.):

Judgement could ne're to this opinion leane
That Lowen, Tailor, ere could grace thy Scene.

1648—Taylor was playing Rollo in *Rollo or the Bloody Brother* when soldiers raided the Cockpit. (*Hist. Hist.*, p. 9; see Appendix, p. 695.)

1652—*The Wild Goose Chase* was published for the benefit of Lowin and Taylor, see John Lowin

1652, Nov. 4—He was buried at Richmond. (Cunningham, *Revels*, p. 1.)

1654—In his *Pleasant Notes on Don Quixot*, Gayton says, 'Taylor acting *Arbaces* [in *A King and No King*] or *Swanstion D'Amboys*, were shadowes to him . . .' (1654 ed. B.M., p. 25)

1656—In Gayton's 'Wit Revived or A New and Excellent way of divertisement, digested into most ingenious Question and Answers' is the following (1656 ed. B.M., p. 45):

Q. Which of our Tailors were the most famous?
A. The Player and the Sculler.

1658—Flecknoe's character, 'Of one that imitates the good companion another way', begins 'He is on, who now the stage is down Acts the *Parasites* part at Table, and since *Tailors* death, none can play *Mosco's* part so well as he.' (*Enigmatical Characters*, 1658 ed B M., p. 10.).

1664—In a coffee-house scene in the third act of Tatham's (?) *Knavery in All Trades*, a gentleman has mentioned a current play (1664 4° HN):

third . . . Bur [sic] sir, they say 'tis done rarely well
fourth I cannot believe it, 'tis impossible they should do any
thing so well as I have seen things done.

fifth When *Taylor Lowin*, and *Pollard* were alive.

fourth Did you not know *Benfield* and *Swautted*?

fifth Did I not know 'em? yes, and hum'd them off a hundred
times

1676—Snarl, 'a great Admirer of the last Age', in Shadwell's *Virtuoso*, says (Act I), when it is suggested that he can see plays, ' . . I have seen 'em at *Black-Friars*, pox, they act like Poppets now in sadness. I, that have seen *Joseph Taylor*, and *Lowen*, and *Swandestead*' (1676 4° B M., pp. 15-16)

TAYLOR, ROBERT. The Coventry clerk probably used the word 'players' simply in the sense of showmen; Robert Taylor is not known to have been connected with any company.

1638, July 12—'Paid given to Robert Tayler and Ann Mossock, players who came by warrant to shew the worlds creation' at Coventry. (Murray, ii. 253.)

TAYLOR, STAGE. A ghost name arising from Bullen and Murray's reading of the direction for two actors, 'Stage: Taylor' (Stagekeeper and Taylor), as the name of one actor in the MS. of *The Captives* (B.M. MS. Egerton 1994).

TAYLOR, THOMAS. Though we have only the assurance of the St. Giles registers that Thomas Taylor was an actor, the excerpts are quite sufficient to establish his occupation. His residence suggests that he may have been a hired man at the Fortune. The will of Thomas Taylor, pewterer, is doubtful, not because of his occupation, for Richard Errington (q.v.) the player styled himself pewterer, but because it was not proved for eleven years after the death of the St. Giles 'gent', who was probably the player.

1622-3?—See Taylor, ____.

1623, May 21—Markham's suit mentions 'Thomas Taylor of George Alley in Gouldinge Lane', 5s. (See Appendix, p. 683.)

1624, c Sept. 3—See Taylor, ____.

1624/5, Jan. 10—'Sonne of Thomas Taylor, Player', bur. St. G C.

1625, July 30—Thomas Taylor, citizen and pewterer of London, made his will, he left legacies to his sister-in-law, Margaret Taylor, and to his brothers Edward and Raphe (See Appendix, pp. 648-9.)

1625, Aug. 4—'Thomas Taylor gent' bur. St. G.C.

1625, Aug 21—'Roger sonne of Thomas Taylor Player' bur. St. G.C.
 1636, May 13—The will which Thomas Taylor, pewterer, made in
 1625 was proved this date (See Appendix, p 649)

TEODOR, JACOB. This man has sometimes been listed as an English actor because he appeared in the company of Robert Reynolds at Torgau in 1627 and at Cologne in 1628. At Torgau, however, he was called 'der Hesse', and it seems unlikely that he was English (See Herz, *Englische Schauspieler*, pp 31 and 54)

THOMPSON (THOMSON, TOMPSION, TOMSON), JOHN. Young Thompson was the leading boy actor in the King's company for several years. He may have been the son of the 'Johne tomsone player' to whom Henslowe made a loan in 1598, but nothing certain is known of his antecedents or the date of his birth. We know from Shank's reply to the players' petition in 1635 that he had expended £40 for the company in connexion with Thompson, but what this means we cannot be sure. Shank's statement may mean that he had paid £40 to secure Thompson as his apprentice, as Henslowe paid £8 for a boy in 1597 (*Hens. D. i.* 203). His phrase, however, is not as definite as we could wish. The number of boys Shank says he had paid for—more than four—and the amount of money—£40 and his part of £200—seem rather excessive if he is simply indicating the premiums he paid for apprentices. I have suggested (see John Shank) that Shank may have run some sort of apprentices' boarding-house for the company (he said he was maintaining three boys at the time) and that these sums may represent the total fees which the company owed him for the boys he boarded. In any case, Shank's statement indicates that Thompson was closely associated with him

From the casts of plays in which his name occurs, it is evident that young Thompson played female roles for the company from at least 1621 to 1631. In 1632, 1633, and 1634 he probably played minor male roles, for, though he does not appear in any casts, he was sworn a groom in 1633.

Mr. Baldwin (*Organization and Personnel*, p. 189) points out that Thompson's roles are mostly those of the regal lady, haughty queen, or proud villainess, and that the songs in several of his parts indicate that he was something of a singer. Mr. Baldwin's other comments on Thompson are sadly confused because he assumes that the actor died in the plague of 1630 and was succeeded in all his roles by John Honyman, whereas we know now that Thompson lived for four years after 1630. Far from succeeding to Thompson's parts, Honyman had already begun to act male roles when he played Sly in *The Soddered Citizen*, while Thompson still had a female role, Miniona, in that play.

1619?—Fleay, followed by Professor Murray, says that Thompson is No. 6 in the cast of King's men for *The Laws of Candy* (1679 folio B M). This is an error, for Thompson is not mentioned in the cast.

1619-23—‘The Cardinals M^{1s}. I Tomson’, in the cast of King’s men prefixed to the 1623 quarto of *The Duchess of Malfi* (1623 4^o B M)

1621—No 4 in King’s cast for *The Pilgrim* (1679 folio B M)

1623, Aug. 29—No 5 in King’s cast for *The Maid in the Mill* (Ibid.)

1623, Dec 6—No 8 in King’s cast for *The Lover’s Progress*. (Ibid.)

1626—‘Domitia the wife of Aelius Lamia—John Tompson’ in King’s cast of Massinger’s *The Roman Actor*, lic 11 October (1629 4^o B M.)

1628—No 13 in King’s cast for *The Lover’s Melancholy*, lic. 24 November. The roles are not given, but the position of his name indicates a woman’s part (1629 4^o B M.)

1629—‘Honoria the Queene—John Tomson’ in King’s cast for Massinger’s *The Picture*, lic 8 June (1630 4^o B.M.)

1629?—‘John Tomson, Cleonarda’ in King’s cast for Carlell’s *The Deserving Favorite* (1629 4^o B M.)

c. 1630—‘Miniona—his [Undermyne’s] Daughter—John Thompson’ in King’s cast given in the MS of Clavell’s (?) *The Soddered Citizen*. (Sod Cit, p 3.)

1631—In the MS of Arthur Wilson’s *The Swisser* (B M Add MS. 36759) ‘Panopia, The Kings sister—Tomson’ appears in the cast for the Blackfriars production (Feuilletat, *The Swisser*.)

1632, July 16—‘Anne dau of John Thomson, Player, in the house of Henry Hore, Carpenter in W^tcrss street’ chris St G C

1632, Oct 1—‘Lettice dau of John Thomson, player’ bur St G C.

1633, Apr. 15—In the L C. Warrant books is ‘A Warraunt to sware John Thompson A Groome of the Chamber in ordinary w^thout feie to attend in the quality of A Player’ (M S.C. 11. 360)

1634, Dec 13—‘John Thomson, Player’ bur. St. G C

1635, May 18-July 12—John Shank said in his reply to the players’ petition to the Lord Chamberlain that he had ‘still of his owne purse supplied the company for the service of his Maty w^th boyes as Thomas Pollard, John Thompson deceased (for whome Hee payd 40^l) . . .’ (M S C 11 369)

THOMPSON, RICHARD. Richard Thompson was probably simply a showman and no player.

1630—‘Richard Tompson who had comission to play the Worlds wonder’ was at Coventry (Murray, 11 251.)

THOMPSON (THOMSON, TOMSON), SAMUEL. Samuel Thompson was apparently a fairly important member of the King’s Revels company; Kendall’s account probably indicates that he was one of the sharers of the company. He is the most likely candidate for the player who ‘died of the government’ in 1652.

1634, July 18—Kendall told Crosfield that among the players at Salisbury Court was ‘6. Sam. Thompson’ (*Crosfield’s Diary*, p. 72; see Appendix, p 688)

c. 1634?—‘Menester an actor and Favorite compel’d by the Empresse —Sam Tomson’ in King’s Revels cast for Richards’s *Messalina*. (1640 ed B.M.)

1652—In a satirical list of important events in Ralph Desmus’s almanac, *Merlinus Anonymous*, for 18 November 1653 (B.M.)

E 1487[1]) is the following item 'Thomson the player died of the govt, 1652' (Rollins, 'Commonwealth Drama', p. 304)

TOBYE, EDWARD

1624, Apr 9—The Exeter records show that Edward Toby was named in a confirmation of this date attached to a patent of 31 October 1617 and brought to Exeter and Norwich by William Perry in 1624. The Norwich record supplements the Exeter one, which is confused. The reference in the Exeter record to the company as 'Children of the Revells of the late Queen Anne' must have been copied from the confirmation, as the licence was issued more than a year before the death of Queen Anne (*Hist MSS. Com*, Records of the City of Exeter, p. 171, and Murray, ii. 273, 347)

?—He was perhaps the 'Toby' in the prompter's notes of the MS of *Thomas of Woodstock or Richard II* (B.M. MS Egerton 1994, fol. 178b) 'Toby' apparently had the part of a servant. The date of the performance is uncertain, probably it was a revival. (Greg, *Dram Doc*, p. 255)

TOOLEY (*alias* WILKINSON), NICHOLAS. Nicholas Tooley, whose own will calls attention to his alias of Wilkinson, was a King's man from at least 1605 to 1623. Collier suggested (*H.E D P.* iii. 448) that he may have been the Nicholas, son of Charles Wilkinson, christened at St. Anne's Blackfriars, 3 February 1574/5. This is a good date for the player, but the names are not sufficiently unusual in London to make identification anything but hazardous.

Tooley was a member of the King's company before 4 May 1605, when Augustine Phillips left him a legacy as his 'fellowe'. Since Tooley had not been named in the patent of 19 May 1603, he must have succeeded to membership later in 1603 or in 1604. He must, however, have been connected with the company long before he succeeded to membership, for in his will he calls Richard Burbage 'my late Master', and the legacies and the burial record indicate that he was an intimate of the Burbage family. These facts make it pretty clear that Tooley had been Richard Burbage's apprentice, though the apprenticeship must have been completed—probably long completed—before Phillips called him 'fellowe'.

There are records of a number of plays in which Tooley acted, but his only known role is that of Forobosco in *The Duchess of Malfi*. Various writers have suggested that Tooley was one or another of the Nicks who appear in play MSS. and in the Henslowe papers. While Tooley may possibly be identified with one or more of the Nicks who appear before 1604, the Nicks in the play MSS. after 1616 are evidently hired men or boys and therefore possibly to be identified with Nicholas Burt or Nicholas Underhill, but certainly not with Nicholas Tooley.

Because the evidence as to his roles and his early connexions with the company is so inadequate, Mr. Baldwin's assignment of a 'line' and a career to him depends almost wholly upon conjecture and is not at all convincing.

It is obvious that Tooley's name was included in the cast of *A Wife for a Month* by mistake; he was buried nearly a year before the play was licensed.

1616-17—No 7 in King's cast for *The Queen of Corinth*. (1679 folio B.M.)
 1618, Nov. 16—No 7 in King's cast for *The Loyal Subject* (Ibid.)
 1618/19, Mar. 12—He witnessed Richard Burbage's will. (See Appendix, p. 638.)
 c. 1619-20—No 3 in King's cast for *The Custom of the Country*. (1679 folio B.M.)
 1619, Mar. 27—No 5 in list of King's for patent. (M.S. C. 1. 280-2.)
 1619, May 19—No 6 in King's livery allowance list (Hist. MSS. Com., Report IV, p. 299.)
 1619?—No. 3 in King's cast for *The Laws of Candy* (1679 folio B.M.)
 1619, Sept. 6—'Confirmation to Nich. Tooley of a former grant of old debts due to the Crown, which grant was lately questioned.' (C.S.P., Dom., 1619-23, p. 75.)
 1619-21—No. 7 in King's cast for *Women Pleased* (1679 folio B.M.)
 1619-23—'Forobosco, N. Towley' and one of 'The seuerall mad men, N. Towley, I. Vnderwood, &c.' in the King's cast for *The Duchess of Malfi*. (1623 4^o B.M.)
 c. 1620—No 6 in King's cast for *The False One* (Ibid.)
 1621—No. 2 in King's cast for *The Pilgrim*. (Ibid.)
 1619-22—No. 5 in King's cast for *The Little French Lawyer*. (Ibid.)
 1621, Apr. 7—No 6 in King's livery allowance list (Hist. MSS. Com., Report IV, p. 299.)
 c. 1621—No 7 in King's cast for *The Double Marriage*. (1679 folio B.M.)
 1622, May 14—No. 6 in King's cast for *The Prophetess*. (Ibid.)
 1622, June 22—No 3 in King's cast for *The Sea Voyage* (Ibid.)
 1622, Oct. 24—No. 3 in King's cast for *The Spanish Curate* (Ibid.)
 1623—No 19 in the list of King's men in the Shakespeare folio
 1623, June 3—'Nicholas Tooley of London gentleman' made his will, there are numerous bequests to players, and Cuthbert Burbage and Henry Condell were made executors. In a codicil he affirmed that his name was 'Nicholas Wilkinson aſt Tooley'. (See Appendix, pp. 649-51.)
 1623, June 5—'Nicholas Tooley, Gentleman, from the house of Cuthbert Burbidge, gentleman', bur. St G C
 1624, May 27—His name is third in King's cast for *A Wife for a Month*. (1679 folio B.M.)

TOSEDALL, ROGER.

1634/5, Mar. 10—His name is in the full list of players recorded at Norwich, some of them are King's Revels men, though the records do not give the name of the company, which seems to have been an amalgamation. (Murray, n. 356, see above, pp. 286 and 288-9.)

TOWNSEND (TOWNESHEND), JOHN. John Townsend first appears in 1611 when he and Joseph Moore were named as the leaders of Lady Elizabeth's company in the patent of that year. For twenty years thereafter he appears as a leader of the company, almost

always in the provinces. Of course Lady Elizabeth's men were only a provincial company during most of the years after 1616, but Townsend never appears with the company when it is found in London. Townsend and Moore generally appear together in the provincial records, but Moore, unlike Townsend, is often found in the London records of the company as well, and for at least one period he stopped acting entirely. There are several indications—notably in the Norwich records for 1624—that Townsend was thought by the local authorities to be a person of somewhat more consequence than the usual player.

Townsend's position in the 1634 patent for an unknown company—probably a provincial King's Revels organization—indicates quite a decline from his position as leader of the provincial Lady Elizabeth's men.

1616, June 5—Townsend brought the Lady Elizabeth's patent of 27 April 1611 to Norwich, but the company was forbidden to play and given a reward of 40s (Murray, ii. 341-2.)

1617, July 11—Townsend and Joseph Moore were paid for three plays given during James's journey to Scotland (Cunningham, *Revels*, xliv, see above, pp. 180-1.)

1617/18, Mar 20—'Alexander floster John Townsend Joseph Moore & ffr Wamus servants to the Lady Elizabeth are lycensed to play in the City of London & by the space of xiiren dayes at any one tyme in the yeare in any other Citty. . . .' (Murray, ii. 344-5.)

1618, May 23—'This day John Towneshend brought' the above licence to Norwich. (Ibid.)

1619, Nov 15—'Christopher Bodie servant servant [sic] to John Townesend a Player of Enterludes, . . . Stab'd with an All' bur St. Bodolph's Aldgate (Denninger, p. 106.)

1620, Apr. 22—Waymus brought the patent of 20 March 1617/18 to Norwich, Moore was not with the company, but Townsend evidently was, for the Chamberlains' Accounts for the year 1620-1 contain records of two payments to him 'Itm gyven to Townshend & others of the Lady Elizabeth her Company of players—xl's' and 'Itm to Towneshend and other Players of the Lady Elizabeth's Company as by warrant appeareth—xl's'. The Accounts are not dated by month and day, so that it is impossible to tell just when these two visits of the company occurred (Murray, ii. 345, 370.)

1621, May 2—Townsend brought the Lady Elizabeth's licence of 20 March 1617/18 to Norwich, but 'none of the said Company but onely the said Towneshend are nowe in Towne', permission to play was refused. (Ibid., p. 346.)

1621/2, Mar. 13—'A bill signed for John Townsend Alexander Foster & Joseph Moore the Lady Elizabeths graces her playrs and one Francis Wanibus name being added by the Clerke of ye Signett.' (Ibid., p. 193.)

1622, May 1—'This day Towneshend brought a Bill signed by his Matie authorisinge him & his Company as the Lady Elizabethes players to play. . . . They are denyed for many reasons alledged vnto them' Norwich. (Ibid., p. 346.)

1623, May 10—He was named in the licence of 20 March 1621/2 which Waymus presented at Norwich (Murray, II. 346-7)

1624, Apr. 24—Townsend was named in the Lady Elizabeth's patent of 20 March 1621/2 which Waymus showed at Norwich. When he was forbidden to play, Waymus defied the Mayor. (Ibid., p. 348.)

1624, Apr. 26—Townsend was summoned before the Mayor with others named in the Lady Elizabeth's patent for putting up a play-bill at Norwich, only Waymus was there, and he was committed to prison because he would offer no sureties for his good behaviour. (Ibid., pp. 348-9.)

1624, May 24—After nearly a month in prison, Francis Waymus desired 'tyme of deliberacion . . . till the comeinge of his fellowe Townshend whch should be this afternoone'. (Ibid., p. 349.)

1624, July 9—'Mr Townesend and his fellowes, being the Ladie Elizabeth her players', were paid 20s. at Leicester (Ibid., p. 316.)

1624, Sept. 28 (morning)—The Norwich jailer was willing to discharge Francis Waymus and Bee, 'ffor he said Mr Townshend had given his word to pay the chardges, And the said Wambus & Mr Townshend beinge here in Court desired recompence for the imprisonment of Wambus' (Ibid., p. 350.)

1624, Sept. 28 (afternoon)—'mr Wambus & mr Townshend players' came to the special session of the Norwich court to ask recompence for the imprisonment of Waymus, they were given nothing (Ibid.)

1628, July 17—A new licence was granted to 'Joseph Moore, Robert Gilman, Alexander Foster and [blank] and the rest of their Company the Lady Elizabeths [Company] servantes', who were to have 'the same Priviledges as Iohn Townsend, Alexander Foster Ioseph Moore and Francis Wambus and their company haue heeretofore enjoyed in the tyme of o^r Souueraigne Lord King Iames'. Probably Townsend's name belongs in the blank, since he is later mentioned as one of the new licensees (M.S.C. II. 347-8, see above, p. 189.)

1628, Dec. 9—'Joseph Tounsend' is named as one of four leaders in a docquet for a new licence for the Lady Elizabeth's company. (C.S.P. Dom., 1628-9, p. 406, see above, p. 189, n. 3.)

1629, June 27—Ellis Guest showed at Norwich a Master of the Revels licence of 8 June 1629 naming Moore, Foster, Guilman, and Townsend. He said that the rest of the company was at Thetford. (Murray, II. 353.)

1629, Dec. 24—Moore, Foster, Guilman, and Townsend were at Reading with a licence of 15 December 1628. (Ibid., p. 386.)

1631, Mar. 30—With Joseph Moore, Townsend was payee for Lady Elizabeth's at Coventry (Ibid., p. 251.)

1634, Nov. 28—In a licence of this date shown at Norwich 3 September 1635, the following players are named William Daniel, William Hart, John Townsend, Samuel Minion, Hugh Houghton, and Thomas Doughton. The company is unnamed. Professor Murray thinks, with some evidence, that it was a new King's Revels company. (Ibid., pp. 8, 357.)

TOWYER, WILLIAM (*see TAWYER, WILLIAM*).

TRIGG, WILLIAM. Trigg was a boy in the King's company in the late twenties and early thirties, probably John Shank's apprentice,

as the statement in Shank's will seems to imply. By 1636 Trigg was apparently a hired man of the company, since he appears in the players' pass of that year. He had joined Beeston's Boys before August 1639, the most likely time being the winter of 1636-7 when the company was formed.

Mr Baldwin's reconstruction of Trigg's 'line' in the plays of the King's company is unsatisfactory because, as in so many other cases, he is forced to work from inadequate evidence. In only two of the plays which Professor Baldwin examined (*The Picture* and *The Wild Goose Chase*) does Trigg have a well-defined role, and one of these was written, certainly with another actor in mind, eleven years before the performance in which Trigg took part. Since Trigg's roles in these two plays were humorous and pert, Mr. Baldwin concluded that his 'line' was that of the 'pert, mad-cap waiting-maid, the female comedian', and assigned him this type of role in other plays (*Organization and Personnel*, pp. 191, 219, 368). Unfortunately Mr. Baldwin had not seen the casts of *The Swisser* and *The Soddered Citizen*. In both plays Trigg takes the part of a modest maiden in love, and in the latter he is Modestina, a very female prig, a smug lecturer on morality to her gay unconventional friend, Miniona. Trigg's roles illustrate the danger in assuming too easily that the actors of the Jacobean and Caroline dramatic companies always performed the same general types of roles.

The actor was probably the William Trigg found in St. Giles in the Fields from 1642 to 1652, for he was a member of the company performing in the theatre in that parish. It is possible that he was also the William Trigg of St. Botolph's Bishopsgate, if so, he must have been married, bereaved, and married again in a period of seven months. The William Trigg whom Collier found marrying Cicely Baker at St. Anne's Blackfriars in 1620 (Bod.) cannot have been the boy of the King's company, who was still acting female roles twelve years after this date.

Trigg's rank in 1642 is rather surprising, but not so puzzling as the reference to Trigg the turncoat. This epigram must have first appeared in the 1654 or 1663 edition of *Wit's Recreations*, which I have been unable to examine; it is not in the 1640 or 1641 editions. If it refers to the actor, Trigg must be coupled with Swanston as a second player who deserted the royal cause. It is unfortunate that the epigram does not identify Trigg more closely.

1626—'Iulia Titus Daughter. William Trigge', in King's cast for Massinger's *The Roman Actor*, licensed 11 October. (1629 4° B.M.)

1628—'William Trigg' was No. 16 in King's cast for *The Lover's Melancholy*, lic 24 November. The roles are not given, but the position of his name in the cast indicates that he took a woman's part. (1629 4° B.M.)

1629—'Corsica, Sophias woman. William Trigge', in King's cast for Massinger's *The Picture*, licensed 8 June. (1630 4° B.M.)

c 1630—‘*Modestina*—his [Undermyne’s] *Orphant*—Will Trigge’, in King’s cast in the MS of Clavell’s (?) *The Soddered Citizen*. (*Sod Crt.*, p. 3.)

1631—In the MS of Arthur Wilson’s *The Swisser* (B.M. Add. MS. 36759), ‘Selina, Daughter to Clephis—Trigg’ appears in the cast for the Blackfriars production. (Feuillerat, *The Swisser*)

1632—‘*William Trigg*’ took the part of ‘*Rosalura*’, one of the ‘Aerie Daughters of *Nantole*’, in the King’s cast for the 1632 revival of *The Wild Goose Chase*, printed in 1652. (B.M. copy)

1635, Dec. 31—Shank’s will speaks of ‘Two and Twenty shillings for Trigg’ which the company owes him. (See Appendix, p. 647)

1636, May 17—‘W^m Trig’ was third in a list of minor King’s men named in a players’ pass (*M S C. 11* 378-9)

1639, Aug. 10—‘William Trig’ was second in a list of ‘y^e young Company of [sic] at y^e Cockpitt Players’ named in a ticket of privilege. (*Ibid.*, pp. 390-1.)

1641, June 6—‘William Trig and Elizabeth Morton, b.’ mar St B.B.

1641/2, Jan. 9—‘William Trigge and Elisabeth Bird’ mar St G.F.

1642, Dec.—‘A satirical pamphlet addressed to Parliament in December, 1642, advocated religious stage plays with psalm-singing between the acts, and assured the august body that, if plays could be made to edify, “*Captaine Trig*, and the rest of the Players which are now in service, would doubtlessly returne to their callings, and much lessen the King’s Army”.’ (Hotson, p. 13, from B.M. E 179.28, reprinted *Antiquarian Repertory* [1808], iii.)

1641-63—The following couplet from *Wit’s Recreations* is quoted in *Facetiae*, II, 139

On Trigg

Trigg having turn’d his sute he struts in state,
And tells the world he’s now regenerate.

1647/8, Feb 4—‘Thomas sonne of William and Elisabeth Trigge’ chris. St. G.F. ‘Thomas so. of William Trigg’ was buried 8 November 1651.

1651, May 17—‘Mathew sonne of William Trigg’ bur. St. G.F.

1651, Nov 16—‘Elizabeth Da: of William Trigg’ bur St. G.F.

1652, May 28—‘A stilborne childe of William Trigg’ bur. St. G.F.

TRUNDLE, JOHN. There is only the fact that the majority of the defendants in Markham’s suit were actors to suggest that Trundle was connected with the stage.

1623, May 21—‘Iohn Trundle att the nobodye in Barbican’, 5s., is one of the defendants in Markham’s suit. (See Appendix, p. 682.)

TUCKE, T. (*see* TUCKFIELD, THOMAS).

TUCKFIELD, THOMAS. Tuckfield was evidently a hired man of the King’s company. The correspondence between the abbreviated name in the stage directions of *The Two Noble Kinsmen* and the name in Sir Henry Herbert’s exemption and the dissimilarity between the abbreviation and all other names associated with the King’s company make it easy to identify T. Tucke. The date of the revised MS. of *The Two Noble Kinsmen* is fixed, in

part, by the appearance of 'Curtis' and 'T. Tucke' in the stage directions of the 1634 quarto. See Chambers, *Shakespeare*, i. 530.

1624, Dec 27—'Thomas Tuckfeild' was twelfth in a list of twenty-one 'Musitions and other necessary attendantes' of the King's company whom Herbert exempted from arrest (*Herbert*, pp. 74-5, see above, pp. 15-16)

c. 1625-6—The stage directions for *The Two Noble Kinsmen*, v. 3, indicate that he had a minor part 'some Attendants, T Tucke Curtis' (1634 4° B M)

TURNER, ANTHONY. Turner first appears as a member of Lady Elizabeth's company at the Cockpit in 1622, and for fifteen years thereafter he was an actor at that theatre, appearing in all known casts of Queen Henrietta's men except that of *The Renegado*. He was evidently not an important member of the organization; Crosfield did not mention him among the five leaders of the company in 1634, though he was certainly a member at that time, and his roles in the five plays in which he is known to have had a part are not very conspicuous ones. In three of the plays he had the part of an old man.

As Herbert's office-book indicates, Turner formed part of the nucleus of old Queen Henrietta's men out of which the new Queen Henrietta's company was formed when Beeston installed his new company at the Phoenix in 1637 (see above, pp. 237-9). Turner seems to have remained with this company until the theatres were closed; the livery warrant of January 1641/2 indicates that he was of more importance in the new organization than he had been in the old.

Turner's arrest in 1659 for maintaining plays at the Red Bull suggests that he had acted for some time during the Commonwealth period, for the Red Bull was one of the more conspicuous theatres in this period (see Hotson, pp. 3-59).

There is no way of identifying the unfortunate Anthony Turner who was having trouble with his wife in 1624, but the Anthony Turner of St. Giles in the Fields may well have been the actor, who performed for at least fifteen years at the theatre in that parish. One would expect to find entries concerning his family 1622-36, but unfortunately the burial and christening registers for that period have been lost (see Bentley, *R.E.S.*, pp. 149-50).

1622—He was the last of seven named by Herbert as the 'chiefe of them at the Phoenix'. (*Herbert*, p. 63)

1624, Oct. 23—'Recognizances, taken before Thomas Saunderson esq. J.P., of Wilham Brooke of St Michael's, Bashinshaw London smith and Stephen Hosier of St. James's Westminster, in the sum of forty pounds each; For the appearance of Dorothy Turner at the next Session of the Peace for Middlesex, to answer "for cruelly beatinge and abusinge her husband Anthony Turner".' (*Middx. Co Rec* ii. 185.)

1626—'Iustice *Landby*. *Anihony Turner*', in the Queen Henrietta's cast for Shirley's *The Wedding*. (1629 4° HN)

c 1630—'A *kitching Maid*, by Mr Anthony Furner [sic]' in the cast of Queen Henrietta's men in the 1631 quarto of Heywood's *The Fair Maid of the West*, Part I, 'Bashaw Alcade. By Mr Anthonly Turner', in the cast prefixed to Part II, though Wilbraham had had this role in Part I. (1631 4° B M.)

>1634—'Old Lord *Bruce*, M. [Mr.] *Turner*', in Queen Henrietta's cast for Davenport's *King John and Matilda*. (1655 4° B M.)

1635—'Piston. By Anthony *Turner*', in Queen Henrietta's cast for Nabbe's *Hannibal and Scipio*. (1637 4° B M.)

1636, Nov 26—'Mary Daughter of Anthony *Turner*' bur St G F

1637, c Oct. 2—'I disposed of Perkins, Sumner, Sherlock and Turner, to Salisbury Court, and joyned them with the best of that company' (Herbert, p. 66.)

1639/40, Feb 8—'Jone wife of Anthony *Turner*' bur St. G F.

1639/40, Mar 6—'A warrt for payment of 80*l* vnto Henry *Turner* &c the Queenes Players for 7 playes by them Acted at Court Annis 1638 & 1639.' Since no Henry *Turner* is known elsewhere, the name here given is probably a mistake for Anthony *Turner*. (M.S.C. ii 392.)

1640/1, Jan 8—A warrant was issued providing liveries, to be delivered 'vnto Richard Perkins & Anthony *Turner* for them selues & twelue others their fellowes in all fowerteene & of the Queenes Mates Company of Players'. (Ibid., p. 396.)

1641, Oct. 1—'Mary Daughter of Anthony *Turner*' bur St. G F.

1642, Apr 4—'Jane Daughter of Anthony *Turner*' bur. St. G.F.

1650/1, Mar 19—'A Crisom Child of Anthony *Turner*' bur St. G.F.

1653—Heminges's *The Fatal Contract*, whose title-page says that it was 'Acted with great Applause by her *Majesties Servants*', has a dedication to James Compton, Earl of Northampton, signed 'A T.' and 'A. P.' The initials may stand for Anthony *Turner* and Andrew Pennycuicke (for whom it was printed), since certainly *Turner* and possible *Pennycuicke* had been players in the company which performed the play. (1653 4° HN.)

1659, May 12 and 17—With Edward Shatterell, he was summoned before the Sessions of the Peace for 'the unlawfull mainteining of Stage playes and enterludes att the Redd Bull in St John's Street'. See Edward Shatterell.

TURNER, DREW or TRUE. *Turner* was a member of the company of players which was arrested at Banbury because the local authorities said they were rogues with a forged licence. *Turner's* statement that he simply drove the horse and beat the drum is interesting evidence of important provincial functions, but it cannot be accepted as evidence that *Turner* did not act. He preempted a role which the Banbury Puritans would find less offensive than any other connected with a dramatic company, and since there were only six in the company, it is pretty certain that all of them had to appear on the stage.

1633, May 2—'Examination of Drewe *Turner* Has been with this

company of players these twelve months. Does nothing but drive the horse and beat the drum. Knows not where his master dwells, nor whether his master has a wife, nor does he know anything concerning the commission in question.' (*C S P, Dom*, 1633-4, p. 48)

1633, May 3—'Further examination of the same Richard Bradshaw is his master, and Edward Whiting and Bradshaw were partners and went together' (*Ibid.*)

1633, May 22—At the order of the Privy Council, he was fetched with others from the jail at Banbury where he had been imprisoned for playing with a forged licence. Since all the men were accused of giving false names, this one may be assumed (Murray, II 163-7; *M.S.C. I*. 384-5.)

1633, June 3—He appeared before the Privy Council in London. (*M.S.C. I*. 385.)

1633, June 8—He was discharged upon bond, *see* Bartholomew Jones for other documents (*Ibid.*, p. 385.)

TURNER, HENRY. This name in the warrant of 6 March 1639/40 for payment for plays given at Court by Queen Henrietta's men is probably a mistake for Anthony Turner (q.v.).

UNDERHILL, NICHOLAS. Underhill was a hired man in the King's company whose roles, except for Shackle in *The Soddered Citizen*, are uncertain. I am inclined to think, however, that Underhill was both the 'nick' of *Barnavelt* and the 'Nick' of *Believe as You List*. His parts in the latter play are much the same as the role he is known to have had about the same time in *The Soddered Citizen*, and he is more likely than any other known candidate for the role of Barnavelt's wife in *Sir John van Olden Barnavelt*. (See Nick.)

A man named 'vnderell' was paid wages by Henslowe in October 1602; apparently he was a hired man of Worcester's company. It is possible that he was the man who later worked for the King's men, but if so he cannot have been the Nick of Barnavelt.

1619, Aug.—He was probably the 'nick' who played Barnavelt's wife in the King's production of *Sir John van Olden Barnavelt*. *See* Nick.

1624, Dec. 27—'Nicholas Vnderhill' is the eighth name in the list of twenty-one employees of the King's men exempted from arrest by Sir Henry Herbert (*Herbert*, p. 74; *see above*, pp. 15-16.)

c. 1630—'Shackle—his other Keeper—Nich. Vnderhill' in King's cast in the MS. of Clavell's (?) *The Soddered Citizen*, also 'Brayde—A Haberd: of small ware—Shac disguis'd'. (*Sod. Cit.*, p. 3.)

1631—He was probably the Nick of *Believe as You List* who played a Carthaginian officer and two attendants *See* Nick.

UNDERHILL (UNDERELL, UNDRILL), THOMAS. The musician and trumpeter at St. Saviour's is probably the same as the Thomas Underell who was a royal trumpeter, 1603-24 (*King's Musick*,

passim). There is only a possibility that Underhill was connected with the stage as other St Saviour's musicians were.

1602/3, Feb. 13—'Thomas Undrill s of Thomas musician' chris St. S S

1608, July 19—'Alphonso Underhill s of Thomas the king's Trumpeter' chris St S.S.

1631/2, Mar. 16—'daughter of Thomas Underhill, Musitian' bur St. G.C (Bod.)

UNDERWOOD, JOHN. Underwood first appears as a boy with the company of the Children of the Chapel, acting in *Cynthia's Revels* and *The Poetaster*. In 1608 he became a King's man with his fellow actor, William Ostler. Years later it was said that the King's men took over the Queen's Revels theatre, Blackfriars, partially out of a desire to possess Underwood and Ostler. Apparently both came in as members (see *Organization and Personnel*, p. 49). From this time until his death in 1624 Underwood appeared regularly in lists of the King's company.

Though Underwood's name is found in more than twenty casts, his only known role is that of Delio in *The Duchess of Malfi*. Mr. Baldwin thinks that he played 'princely libertines and rascals', 'gallant princes', and, for a time, juvenile leads for the King's men (op. cit., pp. 209-11, 253-4, 318). Though there is no doubt that these 'lines' are to be found in the company's plays during the time of Underwood's membership, Mr. Baldwin has assigned them to Underwood largely by a process of elimination—a method which is not very reliable. His assignments of roles are, therefore, too conjectural to be of much value.

Underwood's will shows that he owned shares in the Blackfriars, Globe, and Curtain theatres. It is not unlikely, as Mr. Baldwin suggests (op. cit., p. 102), that some time between 1612 and 1614 he had secured the shares which had been left to his heirs by Thomas Pope.

Since Underwood calls himself a resident of St. Bartholomew the Less in his will, it is not unlikely that he was the 'John Underwood, gent', whose son John was christened in that parish 27 December 1610. (Bod.)

1616-17—No. 3 in King's cast for *The Queen of Corinth* (1679 folio B.M.)

1616-18—No. 3 in King's cast for *The Knight of Malta*. (Ibid.)

1618, Nov. 16—No. 6 in King's cast for *The Loyal Subject*. (Ibid.)

c. 1619-20—No. 4 in King's cast for *The Custom of the Country*. (Ibid.)

1619?—No. 6 in King's cast for *The Laws of Candy*. (Ibid.)

1619?—No. 7 in King's cast for *The Humorous Lieutenant*. (Ibid.)

1619, Mar. 27—No. 6 in patent for King's (M.S.C. i. 280-2.)

1619, May 19—No. 5 in livery allowance list for King's. (Hist MSS. Com., Report IV, p. 299.)

1619-21—No. 2 in King's cast for *Women Pleased*. (1679 folio B.M.)

1619-21—No. 2 in King's cast for *The Island Princess*. (Ibid.)

1619-22—No. 3 in King's cast for *The Little French Lawyer*. (Ibid.)
 1619-23—'Delio, I. Vnderwood', and 'The seuerall mad men, N. Towley I Vnderwood, &c', in the cast of King's men prefixed to the 1623 quarto of *The Duchess of Malfi*. Apparently he had the part in both the original production >1614 and the revival 1619-23 (1623 4^o B M.)
 c 1620—No 2 in King's cast for *The False One* (1679 folio B M.)
 1621—No. 6 in King's cast for *The Pilgrim* (Ibid.)
 1621, Apr 7—No 5 in livery allowance list for King's. (Hist. MSS. Com., Report IV, p. 299)
 c 1621—No. 3 in King's cast for *The Double Marriage* (1679 folio B M.)
 1622, June 22—No 5 in King's cast for *The Sea Voyage*. (Ibid.)
 1623—No 18 in the list of King's men in the Shakespeare folio.
 1623, June 3—Nicholas Tooley in his will said, 'I doe release and forgiue vnto John Vnderwood and William Ecclestone all such sommes of monie as they doe severallie owe vnto mee' (See Appendix, p. 650.)
 1623, Aug. 29—No 3 in King's cast for *The Maid in the Mill* (1679 folio B M.)
 1623, Dec. 6—No 6 in King's cast for *The Lover's Progress*. (Ibid.)
 1624, May 27—No 5 in King's cast for *A Wife for a Month* (Ibid.)
 1624, Oct. 4—'John Vnderwood, of the parish of St Bartholomewes the lesse in London, gent', made his will, he left theatre shares and mentioned several members of the King's company (See Appendix, p. 651.)

VERNON, GEORGE. It is difficult to determine whether George Vernon was a member or a hired man in the King's company. He is included in the list of attendants of the company whom Sir Henry Herbert exempted from arrest 27 December 1624, and he is absent from all patent lists of the company and from the list of players who submitted to Herbert in the affair of *The Spanish Viceroy*, 20 December 1624. This evidence indicates that he was a hired man. Yet his presence in the company's livery lists of >5 May 1625 and 6 May 1629 would seem to indicate that he was a member. If he had become a member between *The Spanish Viceroy* list of December 1624 and the livery list of May 1625 he would have appeared in the patent of 24 June 1625, but he does not. After Charles came to the throne Vernon may, therefore, have belonged, as Mr. Baldwin suggests (*Organization and Personnel*, pp. 118-19), to some special class of hired men entitled to livery. His known roles are quite unimportant ones.

The registers of St. Saviour's Southwark establish both his residence in that parish and his connexion with the King's company. Collier (Bod.) says that in addition to the children mentioned below, George Vernon had a son Thomas baptized at St. Saviour's 21 September 1624. This is certainly a mistake, for I made a second search of the St. Saviour's registers, looking especially for a reference to Thomas Vernon in all burial and

christening entries of September 1623, 1624, and 1625; possibly only the date is wrong

1624, Dec. 27—He was tenth in a list of twenty-one attendants of King's whom Herbert exempted from arrest (*Herbert*, p. 74, see above, pp. 15-16)

1624/5, Feb. 8—He is probably the 'G Ver' who appears (fol. 5^a) with 'I' Rho' (John Rhodes) as a creditor in the prompter's notes of the MS. of *The Honest Man's Fortune* (Dyce MS. 9). Though the play was first performed in 1613, it was probably in the revival licensed by Herbert 8 February 1624/5 that Rhodes and Vernon appeared (*Greg, Dram. Doc.*, p. 291)

1625, >May 5—He was seventh in the list of King's men who received black cloth for James's funeral procession (*M.S.C.* ii. 325.)

1626—'2 Lictors—George Vernon, James Horne', in King's cast for Massinger's *The Roman Actor*, lic. 11 October. (1629 4^o B.M.)

1626, July 23—'Elizabeth Vernon d of George ye ks player' chris. St. S.S.

1628, July 7—'Anne Vernon d of George a player' chris. St. S.S.

1628—No. 11 in King's cast for *The Lover's Melancholy*, lic. 24 November (1629 4^o B.M.)

1629, May 6—He was thirteenth in a list of King's men named in a livery allowance (*M.S.C.* ii. 350.)

1630, Apr. 30—'George s of George Vernon a Player' chris. St. S.S.

VINCENT, THOMAS. Thomas Vincent is known only from Taylor's anecdote. The story itself is simply an old one with new names which offers no clue to the date of Vincent's connexion with the company, but Taylor's association of Vincent with a player who was dead before 1608 suggests that Vincent held the book in the early days of the Globe. Mr. Baldwin (*Organization and Personnel*, pp. 124, 129, 134, 136, 141, n. 84, and 289, n. 14) builds up quite a structure of conjectures about Vincent as book-holder for the company in Shakespeare's time, but his only evidence is Taylor's anecdote.

1638—In the seventeenth anecdote in *Taylors Feast*, Taylor says, 'I my selfe did know one Thomas Vincent that was a Book-keeper or prompter at the Globe play-house neere the Banck-end in Maid-lane As also I did know John Singer, who play'd the Clownes part at the Fortune-play-house in Golding-Lane . . .' (1638 4^o H.N., pp. 66-7.)

VINCENT, WILLIAM William Vincent was the leader of a company of jugglers and tight-rope walkers which certainly offered competition to the provincial companies. Vincent may well have performed at the Fortune, for juggling and tight-rope walking are known to have been presented at that theatre, and Vincent lived in the parish.

1622, June 8< >Aug. 26—At Leicester ten shillings was 'given to Vincent and his Company, by Mr Maiors Appointm^t, having authoritye from the King to shew feats of Activitye'. (Murray, ii. 314.)

1627, Dec 13—‘A license vnder the Signett vnto W^m Vincent wth the rest of his Company to exercise and practize the Arte of legerde-maine wth all his other feates of activitie, As vaulting, danceing on the ropes for his best Comodotie in any Convenient place wthin any his Mat^s Dominions, Any provinciall lawe or any other lawe or Restraint whatsoeuer to the contrary notwithstanding.’ (P R O., Signet Office Docquets, October 1627 to July 1630, C82/2024)

1630, June 1—‘Eliz’ Thorpe sut to Willm Vincent Jugler’ bur. St G C

1630, Aug.—At Coventry five shillings was ‘given to William Vincent who came wth comission from the Kings Maties to show feats of activitie & legerdemaine’ (Murray, II 251)

1631, June 26—‘Margaret dau of Wm Vincent Tumbler’ chris St. G C ‘Margaret dau of Wm Vincent Jugler’ bur. 12 May 1632

1632, May 24—‘James sonne of Wm Vincent Jugler’ bur. St. G.C

1635, Nov 13—‘Willm Vincent one of the patentees’ showed a licence of 13 December 1627, confirmed by the Master of the Revels, at Norwich, ‘hee hath tyme to exercise his feates till Wednesday night next’. (Murray, II 358.)

1636-7—He was at Gloucester twice between 29 September 1636 and 28 September 1637 On the first occasion £1 6s. 8d was ‘payd vnto Vincente that caries sightes & shewes with dauncing on the Ropp wch was by order of the Justices’, on the second £0 13s 4d. was ‘payd more vnto Vincent at his 2nd coming to towne in that the tyme of contagious sicknes might prove dangerous by order of the Justices’. (Ibid, 285)

1642, Dec >7—At Coventry ten shillings was ‘given to William Vincent who had comission for him & his company to daunce vpon the ropes & shew other trickes of legerdemeane’ (Ibid., p 254)

WAIDE, JOHANN.

1650, Nov. 10—‘Johann Waide’ is one of the four members mentioned in a letter from the Emperor Ferdinand III asking safe conduct for a company of English comedians in Germany (Cohn, *Sh in Ger*, p c.)

WALPOLE, FRANCIS. Walpole must have left the company before the Baskerville suit was instituted in 1623. He is not found in the livery allowance of 1619.

1616, June—He was named in the Baskerville suit as a member of Queen Anne’s at the time of the second settlement in favour of Francis Browne (Fleay, *Stage*, p 275)

1617, June 3—He signed the new agreement of Queen Anne’s with the Baskervilles, who said that he was a fellow and sharer of the company at the time (Ibid, pp 285-8)

WAMBUS (WAMUS, WANIBUS, WAYMUS), FRANCIS Francis Wambus first appears as a Lady Elizabeth’s man in the company’s bond to Henslowe in 1611. Thereafter he appears only with the provincial company, never in London. He was one of the leaders of the provincial organization, a man who demanded the players’ rights whether local authorities wished them to play or not. The

affair in which Wambus figured at Norwich must be fairly characteristic of the adventures of the provincial companies, though none of the other town clerks seems to have had the admirable loquacity of the one at Norwich. Wambus probably died or gave up playing between the time of the Norwich conflict and the issuance of the new licence of 1628, for though he is named in the new patent, it is as a former leader of the company and not as a member of the new organization.

1617/18, Mar. 20—With Foster, Townsend, and Moore, 'ffr Wamus' was licensed as 'servants to the Lady Elizabeth'. The licence was shown at Norwich 23 May 1618, where the company was given permission to play. (Murray, II 344-5)

1620, Apr. 22—'ffrancis Wamus' brought the licence of 20 March 1617/18 to Norwich; Moore was absent. (Ibid., p. 345)

1621, May 2—Townsend brought the 1617/18 patent to Norwich, he was the only member of the company present and was refused permission to play. (Ibid., p. 346)

1621/2, Mar. 13—A warrant for the Lady Elizabeth's new licence names Townsend, Foster, and Moore, 'and one Francis Wanibus name being added by the Clerke of ye Signett in drawing vp of the bill althoough not menconed in his Lop warrant' (Ibid., p. 193)

1623, May 10—'ffrancis wambus' brought the Lady Elizabeth's licence of 20 March 1621/2 to Norwich. (Ibid., pp. 346-7)

1624, Apr. 24—When 'ffrancis wambus' presented the Lady Elizabeth's patent of 20 March 1621/2 at Norwich, he was shown the Privy Council bill forbidding plays, 'wherevpon the said Wambus pemtarily affirmed that he would play in this City & would lay in prison here this Tweluemoneth but he would try whether the kings comand or the Counsells be the greater . . . And therewpon the said wambus was . . . comanded to forbeare to play. . . . And he nevtheles answered that he would make tryall what he might doe by the kings authority for he said he would play' (Ibid., p. 348)

1624, Apr. 26—After Wambus had fastened up a playbill announcing that the company would perform *The Spanish Contract*, he was called before the Mayor 'and saide confidently that he & his Company would play the Comedy aforesaid . . . he saide yt [the playbill] was his hand writinge & that he caused yt to be set vp this day And . . . he said notwthstandinge that he would play & taxed Mr Major very falsely & scandalously wth vnratges & beinge demanded to find suerties for his good behavio^r he said he would finde none wherevpon he was comitted. . . .' (Ibid., pp. 348-9.)

1624, May 24—'This day mr Maior & Justices of peace of this City here assembled did offer to ffrancis Wambus who was comitted vpon the 24th of Aprill last vntill he should finde suerties for his good behavio^r that inasmuch as he beinge a stranger in this City could not readily finde baill That therefore he might be discharged vpon his owne bond for his appearance at the next Sessions of the peace to be holden after St. Michael next. And mr Maior beinge further moved by mr Rosse in the behalfe of the said Wambus that because he the said Wambus seemed very desirous of inlargement that therefore he might be enlarged wthout any bond

for further appearance, the said Wambus before any answer given therenvto by M^r Maior desired that he might have tyme of deliberacion therein till the comeinge of his fellowe Towneshend w^{ch} should be this afternoone' (Ibid , p 349.)

1624, May 26—'This day a warrant was deliv[er]ed to Richard Boller . for the dischardge of ffrancis Wambus and Wilm Bee ' (Ibid , p 350.)

1624, Sept 28—'This day M^r Wambus shewed forth a Letter from Sr Henry Herbert dated in June last purportinge that yt was my Lo' chambylns pleasure that he should be set at liberty And should glue his owne security for payment of his chardges in the beginnige of August followinge And the goaler beinge here in Court saith that vpon his receipt of the warrant for dischardginge of the said Wambus & of Bee he the said gaoler was contented to dischardge them for he said Mr Towneshend had given his word to pay the chardges, And the said Wambus & Mr Towneshend beinge here in Court desired recompence for the imprisonment of Wambus . . . And because yt was remembred & conceiued that what was done concerninge them was by consent of the whole Court and that nothinge was done any way iniurious to them but that their imprisonment was occasioned by their owne miscarriage, therefore yt was by gen[er]all consent agreed that nothinge should be gyven vnto them in that respect ' (Ibid , 350, two items)

1628, July 17—'Francis Wambus' was the fourth of four men named as the leaders of the old Lady Elizabeth's company, but he was not one of the three leaders mentioned in the new warrant for the 'Queene of Bohemias Players'. (M S.C. ii 347-8.)

WANIBUS, FRANCIS (*see* WAMBUS, FRANCIS).

WAYMUS, FRANCIS (*see* WAMBUS, FRANCIS).

WEDWER, WILLIAM A William Wedwer was named as a member of Robert Reynolds's company in Germany in 1640, but there is no assurance that he was English.

WEEKS (WEEKES, WICKS), RICHARD Richard Weeks first appears as a proposed candidate for the new Queen of Bohemia's company of 1628 ; evidently it was learned that he would not be a member of the company before the players were finally sworn One would guess that he had formerly belonged to the King and Queen of Bohemia's company and had been expected to be a member of the new organization, but found it more to his advantage to join William Perry as a leader of the Red Bull-King's company. For eight years Weeks is found in the provincial records as a leader of this company. It is not unlikely that he performed at the Red Bull in London as well, but we have no proof of his activity there. (See above, pp. 270 ff.)

Weeks is too common a name in seventeenth-century London to make identification of the player easy—there was a Richard Weeks in St. James's Clerkenwell after the Restoration and another in Allhallows London Wall, and a Richard Weeks, chandler,

lived in St. Peter's, Paul's Wharf, in 1616. The player may have been the gentleman of St. James's Clerkenwell whose wife was a recusant in 1635, for his theatre was in that parish; it is also possible that he was the Richard Weeks of St. Giles in the Fields, another theatrical parish.

1628, June 30—The name of 'Richard Wicks' has been deleted from a warrant for swearing the Queen of Bohemia's players Grooms of his Majesty's Chamber and that of 'Wm Rogers' substituted for it (*M S C* ii. 347, see above, pp. 188-9)

1629, Nov 10—The licence which Herbert granted to 'William Perry and Richard Weekes, his Majestie's sworne servantes', and six others, 'all of the Red Bull company', was shown at Reading 30 November 1629 (Murray, ii. 386.)

1630, Nov 2—'William Perrey and Richard Wickes, the Kinge's servantes, and their Company' were at Reading (*Ibid.*)

1633, Apr. 30—'Richard Weeks and John Shanke' showed at Norwich a bill of this date authorizing them to play, and a Master of the Revels' licence for six months dated 2 March 1634/5, they were given permission on the 6th of June 1635 to 'play here till the xviiith of this moneth' (*Ibid.*, p. 357.)

1635, June 6—See above item

1635, June 20—The following item probably refers to Weeks's company, though the marginal notation reads 'Game players' 'This day Mr Major sent for the Players who have exceeded their tyme, And comanded them to forbear playinge from this day forward.' (*Ibid.*)

1635, Sept 1 and Oct 5—'Joan wife of Richard Weekes gentleman' of St. James's Clerkenwell named for recusancy. (*Gaol Delivery Roll, Middx. Co Rec* iii. 59.)

1635/6, Mar.—The Mayor of Canterbury wrote to the Archbishop complaining of the disorders during Lent caused by 'the company of the Fortune play house, and the principal of them were Weekes and Perry' See Perry for the full account (*C.S.P., Dom.*, 1635-6, pp. 354-5.)

1636, May 11—'This day Richard Wicks & other servants to his Ma^{tie} beinge his Ma^{ties} players granted to W^m Perry & others did bringe in a warrant dated' 30 April 1633, at Norwich. (Murray, ii. 358.)

1640, July 18—'Ann Daughter of Richard Weekes' bur. St. G F.

WHEATON, ELIZABETH Elizabeth Wheaton, a pensioner of the Condell family, was a gatherer at the Globe and the Blackfriars for several years. It is amusing to note that the masticating miss who dispenses tickets from the glass cage at the movie palace had a Caroline forerunner in the Widow Wheaton.

1627, Dec. 13—In the will of Henry Condell, Elizabeth Wheaton, an old servant, was left forty shillings, a mourning gown, 'and that place or priviledge which shee nowe exerciseth and enjoyeth in the howses of the blackfriars, London and the globe on the backside' for life, 'if my estate shall so long continuew in the premisses'. (See Appendix, p. 642.)

1635, Sept 1—Elizabeth Condell, widow of Henry, left to Elizabeth Wheaton, widow, various gifts, £20, and 'the gatheringe Place at the Globe during my Lease'. (See Appendix, p 639)

WHETSTONE, THOMAS The easiest guess is that Whetstone was a hired man at the Fortune

1630/1, Jan 9—'Roger sonne of Thomas Whetstone, Player', chris. St G C

WHITE, JOSIAS Nothing is known of this company of Ellis Guest. It is unnamed in the Norwich records, and most of the thirteen players mentioned are otherwise unknown.

1628, July 2—Josias White was sixth in a list of thirteen players, of whom Ellis Guest was evidently the leader, named in a licence presented at Norwich on this date, the licence was from Herbert and was dated 7 June 1628. (Murray, 11 353.)

1631, Oct 23—'Mary d. of Josias White' chris St J C

WHITE, ROBERT. Professor Murray (Murray, i 219) translates as Robert White the 'Robert Huyt' who appears in the cast of Prince Charles's men who performed Marmion's *Holland's Leaguer*. The man is otherwise unknown, but Hoyt seems to me a better guess than White. (See Robert Huyt.)

WHITEHEAD, CHRISTOPHER. Whitehead was a dancer and entertainer during the Commonwealth who may well have been an actor before the closing of the theatres, for it is difficult to imagine anyone who did not already have a stake in the entertainer's profession taking it up in the face of the hostility of Parliament. (See Rollins, 'Commonwealth Drama', pp. 306-7 and 315.)

WHITING, EDWARD The members of the company of Richard Bradshaw who were imprisoned at Banbury in May 1633 gave varying testimony about Edward Whiting. Bartholomew Jones said that the commission under the privy seal belonged to Edward Whiting, Bradshaw's partner, and that both Bradshaw and Whiting were in London. When questioned further, Jones said that Bradshaw had bought the commission of Whiting at Nottingham some two years since. Richard Whiting testified that Edward was his father, and that he had led the company in Cornwall. Examined further, Richard Whiting said that his name was Johnson, that Bradshaw was his master, and that Bradshaw had bought the commission of Edward Whiting of Nottingham, surgeon. Edward Dampart testified that Edward Whiting was his master, whom he was to serve for seven years, that Whiting lived in Coventry, and at the time was in London. Dampart said on further examination that his master was Bradshaw and that Whiting had let the commission to some man who had pawned it. His further testimony is contradictory and confused, but seems to indicate that Whiting was a middleman in the transfer of the commission. Drewe Turner testified that Bradshaw and Whiting

were partners and went together. Robert Houghton testified that Whiting had originally let the commission to Fluellen Morgan and William Cooke, puppeteers, who had pawned the commission for four shillings before Bradshaw got it. Robert Collewell testified that he was servant to Edward Whiting and had travelled with the company for two years, but when further examined Collewell said that Bradshaw was his master and had bought the commission from Whiting. (Murray, ii 163-7.)

From this confusion of lies several facts are apparent. The three men who testified that they were servants of Whiting all admitted later that Bradshaw and not Whiting was their master. Several testify that Bradshaw got the commission one way or another from Whiting. Probably the commission was in Whiting's name, and the men lied to try to establish their right to it. I doubt if Whiting was ever Bradshaw's partner. Robert Houghton's version of the transactions is most circumstantial, most damning to the company, and therefore probably most accurate.

We are left with the information that Whiting had had some sort of a commission for provincial entertainment, that he had, apparently, rented his commission to two puppeteers, and that it had eventually come into the hands of Richard Bradshaw and his company of provincial players.

WHITING, RICHARD (*alias* RICHARD JOHNSON). It seems likely that this man's real name was Johnson and that he pretended to be Whiting's son in order to establish some legitimate connexion with the man in whose name the commission was apparently made. *See* Edward Whiting.

1633, May 2—'Examination of Richard Whiting of Cothelston, near Derby. Has been with this company of players about half a year. Met his father, Edward Whiting, in Cornwall. Thence they came to Bristol. Has acted a part with these players lately in divers places; at Leicester, Stratford, Meriden, Solihull, at Sir William Spencer's, and Sir Thomas Lucy's. On Saturday last they came to Keinton and there they played three days. They could answer where they had the commission under the privy seal well enough.'

1633, May 3—'Further examination of the preceding. His name is Richard Johnson, *alias* Bea . . ., and that Richard Bradshaw, his master, bought the commission and the motion of Edward Whiting, of Nottingham, a surgeon. Bradshaw is gone to London to renew the commission and to bring more company. He appointed to meet them at Marlow in Bucks. The commission from the Master of the Revels was out of date in January last, and it was rased and made June. Bradshaw bought the commission, with the privy seal, and the show, of Edward Whiting the last summer at Nottingham.' (C.S.P., Dom., 1633-4, pp. 47-8.)

1633, May 22—The warrant in which the Privy Council directed Robert Cross to fetch the six players 'now in prison at Banbury' to London names 'Richard Whiting' second (M.S.C. i. 384-5)

1633, June 3—In the notice of the appearance of the players before the Privy Council, the name of 'Rich Johnson' appears in the place of Richard Whiting (Ibid., p 385.)

1633, June 8—'This day the Players form'ly sent for from Banbury we're discharged . vpon Bond ' (Ibid.)

WIGPITT, THOMAS. Wigpitt had a financial interest in the Fortune and may have been a friend of Edward Alleyn

1622, May 20—Alleyn granted 'Thomas Wigpitt Cittizen and Brick-layer of London' a lease of a half-share of the new Fortune. (Hens Paps , pp 29, 112.)

1622, Aug 18—He dined with Alleyn, *see* Thomas Downton.

WILBRAHAM, WILLIAM Wilbraham was a Queen Henrietta's man for at least two or three years, probably longer. Professor Adams (Adams, p. 374) thinks that he had become a King's Revels man by 1629, when that company opened at the new Salisbury Court theatre. Though this conjecture is not unreasonable, if we allow for the uncertain date of the production of the first part of *The Fair Maid of the West*, there is no evidence that Wilbraham was connected with the King's Revels company before that organization appeared at Norwich in March 1634/5. There is no further record of Wilbraham as a player, but Mr. Hotson's suit indicates that his interest in theatres continued. St. Giles in the Fields is not an unlikely residence for a man who held a mortgage on the Phoenix.

1626—'Isaac, Sir Johns man. *William Wilbraham*', in the Queen Henrietta's cast for Shirley's *The Wedding*. (1629 4° HN.)

c. 1630—'Bashaw Alcade, by Mr Wilbraham', in the cast of Queen Henrietta's men prefixed to the 1631 4° of Heywood's *The Fair Maid of the West*, Part I, in Part II this role is assigned to Anthony Turner, and Wilbraham's name does not appear. (1631 4° B M.)

1634/5, Mar. 10—His name is in the full list of players recorded at Norwich, some of them are King's Revels men, though the records do not give the name of the company, which seems to be an amalgamation. (Murray, ii 356; see above, pp 286 and 288-9.)

1640, July 7—Mr. Hotson says that on this date Christopher Beeston's widow, Elizabeth, was forced to borrow £150 from Wilbraham and mortgage the Cockpit property to him. (Hotson, p. 94.)

1644, May 4—'Avice wife of William Wilbraham' bur. St. G F.

WILKINSON, NICHOLAS (*see* TOOLEY, NICHOLAS).

WILLANS, GEORGE (*see* WILLIAMS, GEORGE).

WILLIAMS (WILLANS), GEORGE. Though George Williams appears only in provincial and parish records, he may well have been a London player, for both the companies with which he is associated performed in London.

1629, Nov. 10—His name is last in a list of six men, 'all of the Red Bull company', whose leaders were Perry and Weeks, in a licence presented at Reading 30 November 1629. (Murray, ii. 386.)

1630, May 30—'Eliz Dau of George Williams, Player', chris St G C.
 1634/5, Mar 10—'George Willans' is the twenty-fifth name in the full list of players recorded at Norwich, some of them seem to be King's Revels men, though the records do not give the name of the company, which was probably an amalgamation (Murray, ii 356; see above, pp 286 and 288-9)

WILLIAMS, JOHN John Williams was a theatrical speculator whose ideas, if the clauses of the patent are any indication, were rather large. He sounds a bit like a seventeenth-century Tex Rickard. There is a reference to his second project in *Holland's Leaguer*, ii. 3.

1620, Sept 29—The King wrote to the Privy Council to revoke a licence previously granted to John Cotton, John Williams, and Thomas Dixon to build an amphitheatre 'intended principally for martall exercises, and extraordinary shewes and solemnnyties', with the privilege to close other shows and sports one day a month on fourteen days' warning. (H E D P 1 405-8 and 444-5)

>1626, Aug 12—Cotton and Williams again applied for permission to build an amphitheatre in Lincoln's Inn Fields, and according to the Lord Keeper their intention was to present 'common plaiers, or ordinary sports, now used or shewed at the Beare-garden or the common Playhouses about London, for all sorts of beholders, with a restraint to all other plaiers and shewes, for one day in the weeke upon two daies warning'. On 28 September 1626 the Lord Keeper recommended that the grant should not be passed. (Ibid., pp. 444-5.)

WILLIAMS (WILLYAMS), WALTER Williams was probably a boy in the King's Revels company, though neither of the lists in which he appears is known definitely to be made up wholly of Revels players.

1634/5, Mar. 10—'Walt' Willyams' appears in the full list of players recorded at Norwich, some of them are King's Revels men, though the records do not give the name of the company, which was probably an amalgamation (Murray, ii 356, see above, pp 286 and 288-9)

c. 1635?—'Mr. Featherbrain—Wal Williams' appears in the cast for *Money Is an Ass* printed in the 1668 quarto. (1668 4° B.M. See Thomas Jordan.)

WILLIS, RICHARD.

1628, June 7—His name appears in the new licence granted by Herbert to Ellis Guest's unnamed company on this date and shown at Norwich 2 July 1628 (Murray, ii. 353)

WILSON, GEORGE. As Groom of the Revels, George Wilson had some dealings with the players, as is shown by Sir Henry Herbert's entry of 12 May 1636. No doubt he had others not noted in the office-book, or at least not copied by Malone and Chalmers.

1624/5, Feb. 4—He was sworn Groom of the Revels on this date. Chalmers says, 'He [Sir Henry Herbert], no doubt, received some

useful assistance from George Wilson, who was sworn his Majesty's Servant, and a Groom of his Majesty's Revels, in ordinary, on the 4th of February, 1624-5. Whether this office of Groom of the Revels were distinct from the Yeoman of the Revels, I am unable to explain. Certain it is, that William Hunt, and after him, Joseph Taylor, were Yeomen of the Revels, while George Wilson was the Groom. With all those helps, Sir Henry Herbert's duty sometimes slept; owing to the multifarious nature of his office (S.A., 210-11) (Herbert, p. 68.)

1625, > May 5—Under the heading 'The Revills' 'George Willson groome' was allowed black cloth for James's funeral procession. (M.S.C. ii. 326.)

1626, Aug 28—'A Certificate signed and sealed to George Wilson a Groome of ye Revels in Ordinary declaring the Priviledges hee is to injoy by beeing his Maties servt.' (P.R.O., L.C. 3/31, p. 358.)

1636, May 12—Sir Henry Herbert says that he gave his warrants for the closing of the theatres during the plague 'to George Wilson for the four companys of players, to be served upon them'. (Herbert, p. 65.)

1640 (?)—He was perhaps the George Wilson of Whitechapel whose wife was accused of infidelity. (C.S.P., Dom., 1640-1, p. 345.)

1641—'Geo Wilson Groome' is in the list of officers of the Revels in the L.C. papers (See Joseph Taylor) (M.S.C. ii. 326.)

WILSON, HENRY. There were several musicians in Jacobean and Caroline times named Wilson, and it is sometimes impossible to disentangle them. There can be little doubt, however, that the King's attendant of 1624, the fiddler sued by Heminges in 1628, and the lute player of *Believe as You List* are the same man. Professor Sisson in his edition of *Believe as You List* suggests that Henry Wilson was a member of the family of Nicholas Wilson and Jack Wilson of the stage directions of *Much Ado* (B.A.Y.L., p. xxxiv.) It is possible that the King's players' musician was the singer Wilson who dined with Alleyn in 1620 and the cunning musician who was involved in the bishop's performance in 1631 (see John Wilson).

1624, Dec 27—'Henry Wilson' was the fifth name in a list of twenty-one attendants of the King's men whom Herbert exempted from arrest. (Herbert, p. 74, see above, pp. 15-16.)

1628, Dec. 14—The Lord Chamberlain issued a warrant for the apprehension of 'Ambrose Beeland and Henry Wilson Fidlers at ye complaint of Mr Hemmings' (M.S.C. ii. 348.)

1631—At line 1,968 of the MS of *Believe as You List* is the stage direction, 'Harry. Willson & Boy ready for the song at ye Arras'. A later direction indicates that the singer was accompanied by the lute. (Sisson, B.A.Y.L., pp. 65, 67.)

WILSON, JOHN. There were two musicians named John Wilson. One was the eminent lutanist, composer, and Professor of Music at Oxford (see D.N.B.), and the other was a musician with Shakespeare's company some time before 1623. The 'Iacke Wilson' of

Much Ado was probably the John, son of Nicholas Wilson, musician, who was christened at St Bartholomew the Less in April 1585 (Bod.), and who was living in that parish in 1624. He must also have been the John Wilson recommended to the Lord Mayor and Aldermen. The *D N B* says that Wilson was still a city wait in 1641, but I have been unable to find the reference. The Wilson who dined with Alleyn and the Wilson who planned the Bishop of Lincoln's dramatic evening might have been either Henry or John.

Rimbault's identification of the Jack Wilson of *Much Ado* and the Oxford Professor of Music is not generally accepted (Edward F. Rimbault, *Who Was 'Jack Wilson'?*, London, 1846).

1620, Oct 22—'this daye wase our weding daye & ther dind w^t vs
m^{rs} Knight m^r maund & His wife, m^r mylyon m^r Jeffe & 2 frends
w^t them a precher & His frend m^r Willson y^e singer w^t others.'
(Alleyn's Diary, Young, ii 192)

1622, Oct 21—'VIII 48. Letter from H Mandeville to the Lord Mayor and Court of Aldermen, soliciting for John Willson the place of one of the servants of the City for Music and Voice, vacant by the death of Richard Balls' (*Remembrancia*, p. 303)

1623—A stage direction in *Much Ado*, ii 3, says, 'Enter . . . Iacke Wilson'. Evidently he played the part of Balthasar and sang the song (1623 folio.)

1624, July 17—'Jone, wife of John Wilson musitian buried from Little St Bartholomews'. (Bod.)

1624, Sept 3—'sonne to John Wilson gentleman from the house of George Somerset Musitian' bur. St. Bartholomew the Less. (Bod.)

1631—'one Mr. Wilson a cunning Musition' was concerned in a Sunday performance of a play, possibly *Midsummer Night's Dream*, 27 September 1631, which offended the Puritans. (See Murray, ii 148-50)

WILSON, WILLIAM. William Wilson's connexion with the Palsgrave's men can only be inferred from his assumption that Alleyn could persuade the members of the company to make him a wedding gift. He may have been, as Professor Adams suggests, a gatherer at the Fortune, for Alleyn's friend John Russell (q.v.) was, and Robert Browne had written Alleyn in 1612 to try to get a gathering place for a friend (*Hens. Paps.*, p. 63). The dating of the letter depends upon the identification of the William Wilson married at St. Saviour's and the letter writer.

The bookseller's statement that Wilson was an actor of Shakespeare's company is, of course, absurd.

1617, >Nov. 2—The following letter was addressed 'To my most deare & especeall good frend m^r. Edward Alleyn at Dulwich dd thes'. 'Right worshipfull, my humble dutie rememberd—hoping in the Almightye of y^r health & prosperety, wch on my knees I beseeche him long to contyneue, ffor the many favors wch I haue from tyme to tyme received my poor abillety is not in the least degree able to give you satisfaction, vnless as I and myne haue byn

bounden to yo^r for yo^r many kyndnes soe will wee durante life
 pray for yo^r prosperety I confess I haue found you my cheifest
 frend in midest of my extremites, wch makes me loath to presse
 or request yo^r favor any further, yet for that I am to be married on
 Sunday next, & yo^r kindnes may be a great help & furtherance vnto
 me towards the raisinge of my poore & deserted estate, I am en-
 forced once agayne to entreat yo^r wopp^s furtherance in a charitable
 request, wch is that I may haue yo^r wopp^s Letter to m^r Dowton &
 m^r Edward Juby to be a meanes that the Company of players of the
 ffortune maie either offer at my wedding at St^t Saviors church, or of
 their owne good natures bestowe somthinge vppon me on that day.
 And as ever I and myne will not only rest bounden vnto yo^r [wopp]
 but contyneually pray for yo^r wopp^s health wth encreas of all
 happynes longe to contyneue. In hope of yo^r wopp^s favor herin,
 I humbly take my leave. Resting / yo^r worshipps during / life to be
 commanded / William Wilson' (Joseph Quincy Adams, 'An
 "Hitherto Unknown" Actor of Shakespeare's Troupe', *M.L.N.*
 xxxiv [1919], 46-7.)

1617, Nov. 2—'It appears from the registers of St. Saviour's Church, Southwark, that William Wilson was married there, to Dorethea Seare, on Sunday, Nov 2, 1617.' (*Ibid.*, p. 47, from Myers and Company, *Illustrated Catalogue of Rare Books*, 1918)

WINTERSHALL (WINTERSALL, WINTERSCALE, WINTERSHULL), WILLIAM. William Wintershall's theatrical activities after the Restoration are fairly well known, but his career before the closing of the theatres is most obscure. We have only Wright's statement that he performed at the Salisbury Court, a statement which would presumably connect him with Queen Henrietta's men, the last company at that theatre before the wars. Wintershall's marriage to the daughter of Gunnell (manager of the Salisbury Court from 1629 to 1634) suggests that he may have been at the Salisbury Court before 1637, when Queen Henrietta's men came. If so, he may have been a King's Revels player, but this is pure conjecture.

Wintershall's appearance at court to assist Shatterell and Turner, the latter a former fellow member of the Queen's company, does not necessarily indicate that Wintershall himself was connected with the theatrical enterprise at the Red Bull, but it would not be surprising to find that he was. He might be the man at St. James's or the man at St. Anne's or neither or both.

1638/9, Feb. 6—'William Winterscale & Jane Hurd, lic from the Facul.', mar. St. J C

1640, May 29—'William sonne to William and Jane Winterscal' chris. St. Anne's Blackfriars.

> 1641—He married Margaret, daughter of Richard and Elizabeth Gunnell (Hotson, p. 52, from a Chancery suit)

> 1642—Wright says, 'Carlwright, and Wintershal belong'd to the private House in Salisbury-Court'. (*Hist. Hist.*, p. 3.)

1652, July 6—'W^m s. of W^m Wintersall' bur. St. J.C.

1654—Wintershall and his wife Margaret, daughter of Richard Gunnell, brought suit against Andrew Cane on the old bond of the leading Palsgrave's men to Gunnell. The outcome of the suit is unknown (Hotson, pp 52-4)

1659, May 12—'Recognizances, taken before Ra. Hall esq J P, of William Wintershall and Henry Eaton both of Clerkenwell gentlemen' for the appearance of Anthony Turner and Edward Shatterell, charged with maintaining stage plays at the Red Bull. (*Middx Co. Rec.* iii. 279-80)

1659, Oct. 2—'Margarett d. of Will'm Wintershull' bur. St. J C.

WITTER, JOHN. Not an actor. He married Augustine Phillips's widow, apparently some time in 1605, and thus secured control of the 'housekeeper's share of the Globe which Phillips had held. He was a constant annoyance to the housekeepers until his last suit against them was finally dismissed, 29 November 1620. See the papers in the suit *Witter v. Heminges and Condell* (Wallace, *Sh. and Lond. Assoc.*).

WOOD, WILLIAM. It is unfortunate that so much more is known about Wood's family than about his professional activities. The Coventry record of 1623 seems to indicate that Wood was a member of the Red Bull Revels company active at that time, but it is odd that a payment was made to a man not otherwise known to have been connected with the company

1595, June 10—'Anthony the s of William Wood' chris. St. Leonard's Shoreditch. 'Curtayn' is written after the entry. (Bod.)

1615, Sept. 27—'Abraham Wood, sonne to William wood, a Player of Interludes in Houndsditch', chris. St. Bodolph's, Aldgate. (Dengerer)

1623, Aug. 28—'William Wood a player of the Revells' was paid 2s. 6d. at Coventry (Murray, ii. 249.)

1623, Dec. 14—'Alice daughter of William Wood Player' bur St. G.C.

1624, Sept. 18—'William sonne of William Wood yeomā' chris. St. G.C.

1625, Mar. 25—'John sonne of William Wood yoeman' chris. St. G.C.

WOODFORD, THOMAS. Woodford was not an actor but a well-to-do London merchant who was interested in theatrical investments. He was concerned with the Children of Paul's in 1600 and with the Whitefriars theatre, the Red Bull, and perhaps even the Globe. C. W. Wallace even went so far as to say that he was connected 'with nearly every theatre in London'. One cannot tell, however, whether this is simply a rash statement or another of Professor Wallace's references to unpublished suits. Woodford's activity is best known before 1616; after that date, so far as we know, he was simply trying to finish litigation which had grown out of earlier enterprises.

1619/20, Feb.—He made a deposition in the *Witter v. Heminges and Condell* suit over the Globe shares, but it is lost. (Wallace, *Sh. and Lond. Assoc.*, p. 74.)

1623-4—Professor Sisson writes that he has found a Chancery case in 1623-4 'which concludes the story of his [Aaron Holland's] relations with the Red Bull, and recapitulates the incidents of his long struggle with Thomas Woodford, which he finally won'. (Sisson, *Keep the Widow Waking*, p. 235)

1630, Apr. 24—'Eliz d. of Thomas Woodford & Eliz. vx' chris. St J C.

1636, Oct 3 and Dec. 1—Thomas Woodford of Hosierlane helped bury Samuel Underhill, a plague victim, with illegal splendour. (See George Bosgrave)

1642—The decision in the old case of *Trevill v. Woodford* over the Whitefriars theatre was handed down. (Hillebrand, pp. 227 ff.)

WOODE, JOHN. Most of the defendants in Markham's suit were actors, and one is encouraged to think that John Woode was, too, by the appearance in 1604 of a John Woods as an English actor in Holland. (Cohn, *Sh. in Ger.*, p. lxxvii.)

1623, May 21—'John Woode of Beech Lane London', 5s., appeared in Markham's suit. (See Appendix, p. 682)

WORTH (WOORTH, WROTH), ELLIS. Worth seems to have been a member of Queen Anne's company as early as 1612, when Smith says that he was making deliveries to Beeston, Cumber, Perkins, and Worth as the responsible members of the company, and he is an important member in all the early agreements with the Baskerviles. Worth continued to be a Queen Anne's man until the death of the Queen, when, with a number of his fellows, he became one of the Players of the Revels at the Red Bull. Professor Sisson says (apparently on the basis of evidence in unpublished suits) that Worth was forced to leave the Red Bull to avoid the Baskerviles in 1623; certainly in January 1624/5 he professed complete ignorance of a recent Red Bull play.

Shortly after this time, Worth married the widow of Thomas Holcomb, the King's man, and moved to his wife's parish of St. Giles' Cripplegate. He may have been first associated with the Fortune theatre at this time—at any rate, he was at a later date. After a period of seven or eight years when there is no record of his theatrical activities, he appears as a Prince Charles's man in 1631, and he continued to be one of the two or three leading members of this company, certainly until 1638 and probably until 1642.

Worth evidently resided in St. James's Clerkenwell, so long as he performed at the Red Bull in that parish. He married Elizabeth Slead there 8 October 1612, and his daughter Jane was christened there 19 July 1613. After his second marriage in 1625/6 he moved to his wife's parish (see Thomas Holcomb).

Worth's one role, Ardelio in *Holland's Leaguer*, is that of a parasite, a fat man.

1616, June—He was named in the Baskerville suit as a member of

Queen Anne's at the time of the second settlement in favour of Francis Browne (Fleay, *Stage*, p. 283)

1616, Oct. 13—'Alexander Scrogge, servt to Ellis Worth', bur St J C

c. 1617—Possibly Worth is the 'Ellis' of the stage direction of the 1655 quarto of Daborne's *The Poor Man's Comfort*. If the stage direction dates 1617 (see Baldwin, *Organization and Personnel*, p. 424), he is the most likely candidate. Ellis Bedowe and Ellis Guest are possibilities if the direction dates, as W. J. Lawrence says (*MLR.* xxv. 209), from a 1635 revival.

1617, June 3—As a fellow and sharer of Queen Anne's he signed the new agreement with the Baskervilles and signed two bonds as well (Fleay, *Stage*, pp. 285-8)

1617, Oct. 2—Beeston, Heywood, Perkins, Drew, Harrison, and Worth petitioned the Sessions of the Peace against highway repair presentments made against the Red Bull (*Middx Co Rec* ii. 170)

1619—Worth, Perkins, and Cumber, when sued by John Smith, declared that Beeston had kept the company accounts fraudulently for the last seven or eight years. (Wallace, *Three Theatres*, pp. 35 ff.)

1619, > May 13—'Ellis Wroth' was ninth in the list of Queen Anne's men allowed black cloth to wear in her funeral procession. (*MSC.* ii. 325)

1621/2, Mar. 2—'Ellisworth' was paid for a play presented by the 'late servants to Queen Anne and now the Companie of the Revels'. (Murray, ii. 192-3)

1622, July 8—'Ellis woorth' was third in a list of seven 'late Comediants to Queen Anne, deceased' named in a warrant for the licensing of the Children of the Revels, the bill was signed 25 July. (Murray, ii. 193-4; see above, pp. 167-8.)

1622, Oct. 3—One of six Red Bull actors named in an order for repairing the highways. (See above, p. 169, n. 2.)

1622—'Ellis Woorth' was third in the list of 'the chiefe players at the Red Bull, called the players of the Revels', recorded in Herbert's office-book. (Herbert, p. 63.)

1623, May 23—Worth, Cumber, and Blaney, as 'late servants and players to the late Queens most excellent matie', petitioned to be relieved from their payments to the Baskervilles since most of their company were 'dead, or departed' to some other company (Fleay, *Stage*, pp. 270-9)

1623—Professor Sisson says, 'He certainly had to leave the Red Bull in 1623, in order to strengthen his defence against Mrs Baskerville's claim.' (Sisson, *Keep the Widow Waking*, p. 254, apparently from unpublished P.R.O. documents.)

1623, Sept. 27—'Elizabeth wife of Ellis Worth' bur St J C

1624/5, Jan. 31—When Worth was sued with others for contributing to the performance of *Keep the Widow Waking* at the Red Bull, he answered that he did not act in the play, nor did he ever see it. (Sisson, *Keep the Widow Waking*, pp. 237 and 243.)

1625/6, Jan. 13—'Ellis Worth, of St James, Clerkenwell, Middlesex, Gent., & Frances Holcombe, of St Giles, Cripplegate, London, widow of Thomas Holcombe, at All Hallows the Less, Thames Street, London.' (*Marriages, London*.)

1626, June 23—His case against the Baskervilles was finally dismissed (*Fleay, Stage*, pp 296–7)

1628/9, Mar. 10—‘Elizeus son of Ellis Worth Player’ chris. St. G.C.

1629/30, Mar 15—‘Elizabeth Commens st^e to Ellis Worth gentle’ bur St. G.C.

c. 1630—He was possibly the ‘Ellis’ mentioned in the MS of *The Wasp*, see *Ellis Bedowe and Ellis Guest*. (Greg, *Dram. Doc.*, p. 360)

1631, Dec.—‘*Ardelio, his parasite* Ellis Worth’, in Prince Charles’s (II) cast for *Holland’s Leaguer* (1632 4^o B.M., *Herbert*, p. 45)

1631, Dec 7—A warrant of this date to Joseph Moore, Elias Worth, and Mathew Smith was shown at Norwich 21 February 1637/8; probably Prince Charles’s company (Murray, ii. 358)

1632, May 10<>15—‘Ellis Worth’ was first in a list of eleven players to be sworn Grooms of the Chamber ‘to attend the Prince his Highnes in ye quality of players’ (See above, p. 303)

1634, July 18—Kendall told Crosfield that ‘Mr Worth’ was one of the Prince’s men at the Red Bull (*Crosfield’s Diary*, p. 72, see Appendix, p. 688.)

1634, July 25—‘Marie Worth, wid., mother to M^r Ellis Worth’, bur. St J C.

1635, Nov 3—Moore presented at Norwich a licence authorizing ‘Andrew Kayne Ellis Worth & others to play Comedies in Salisbury Court & otherwhere’ (Murray, ii. 358.)

1635, Dec 10—A warrant for payment of £100 ‘to ye Princes Comedians’ was issued to Moore, Cane, and Worth. (M.S.C. ii. 377.)

1637/8, Feb. 21—The warrant of 7 December 1631 was shown at Norwich, see above.

1664—In the third act of *Knavery in All Trades*, several gentlemen are in a coffee house talking of the theatre before the wars. One says, ‘But did you know Mat. Smith, Ellis Worth and Fowler at the Fortune?’ (1664 4^o HN, see above, pp. 318–19)

WRIGHT, JOHN. Before the closing of the theatres, John Wright had belonged first to Prince Charles’s company and then to Beeston’s Boys, but he seems to have been better known as a surreptitious player during the interregnum than he was as an actor in either of these companies. Professor Rollins says that he must have died about 1655 or 1656, for a ballad ‘On the Death of Jo. Wright’ first appears about 1656. (*Stud. Phil.* xviii. 314 n.)

1631, Dec.—‘*Millescent, daughter to Agurtes* Iohn Wright’, in the Prince Charles’s (II) cast for *Holland’s Leaguer*. (*Herbert*, p. 45; 1632 4^o B.M.)

1639, Aug. 10—‘Iohn Wright’ was eleventh named in a ticket of privilege for the young company of Cockpit players. (M.S.C. ii. 390–1.)

>1655—He is probably the John Wright who wrote and sang in the street a ballad on ‘the Turk’, the famous rope dancer. See Rollins, ‘Commonwealth Drama’, p. 314 n.

1655, Sept. 14—Professor Hotson (Hotson, p. 57, from *Sportive Wit*,

Bodleian Malone 391) quotes a verse which names him from a poem celebrating the rout of the players at the Red Bull on this date.

Then *Jo· Wright* they met,
Yet nothing could get,
And *Tom Jay* i' th' same condition
The fire [tire] men they
Wou'd ha' made 'em a prey,
But they scorn'd to make a petition.

YOUNG, JOHN As a Queen Henrietta's man, Young's roles are rather small ones, though Kendall's listing of the King's Revels men seems to indicate that Young was more important in that company than his known acting parts would imply. It is possible that Young was one of the original members of the King's Revels company in 1629, as Professor Adams says (Adams, p. 374), but I know of no definite evidence that he had joined the company before 1634.

1626—'Hauer, a yong Gentleman, louer of mistresse *Jane. John Yong'*, in Queen Henrietta's cast for Shirley's *The Wedding* (1629 4° HN.)

>1634—'Leister, M [Mr] Young', in Queen Henrietta's cast for Davenport's *King John and Matilda* (1655 4° B.M.)

1634, July 18—Kendall told Crosfield that among those at the Salisbury Court was 'z Mr John Yongue'. (*Crosfield's Diary*, p. 72, see below, p. 688)

1634/5, Mar. 10—He is named in the full list of players recorded at Norwich; some of them are King's Revels men, though the records do not give the name of the company which was probably an amalgamation. (Murray, II 356, see above, pp. 286 and 288-9)

APPENDIX

WILLS OF THEATRICAL INTEREST

THOMAS BASSE

Consistory Court of London, Allen 202-3¹

T[estamentum] Thome Basse.

Memorandum that on or about the eleventh daie of September . . . 1634 Thomas Basse of the parrish of St. James Clarkenwell in the county of Midd. gent. deceased . . . being sick in bodye but of perfect mind & memory made his last will and testament nuncupative in manner . . . following viz^t he gaue and bequeathed to his sister Jane the some of fortie shillings To his sister Vrsula a Ring of ten shillings To his Godson Thomas Axon the sonne of Robert Axon the some of fortie shillings He further gaue . . . unto his loveing frends Mr. Xpofer Beeston and Elizabeth his wife Mr. William Robins & Cicely his wife Robert Axon and Mary his wife, Richard Perkins Michaell Bower and William Beeston gent. to each of them a Ring of the value of tenn shillings a peice to weare in remembrance of him The rest and residue of all his estate . . . his debts and legacies being payed he gaue and bequeathed vnto his wife Dorcas Basse whome he made the sole executrix w^{ch} words he the sayd Thomas [altered from 'John'] Basse spake . . . in the presence of vs . . . Robert Axon Anne Conisbey [or 'Comsbey'] The mark of Elizabeth Miller

Probatum fuit testamentum huius modi tertio die Octobris Anno domini millesimo sexentesimo tricesimo quarto coram Magistro Thoma Wiborowe Clerico Surragato etc. Juramento Testium suprannominatorum et etiam Juramento Dorce Basse executricis etc. Cui commissa fuit administracio etc. . . . Jurat[e].

Commissary Court of London Probate Act Book 1627-38. Book 18, fo 261. Administration of goods of Dorcas Basse, who died intestate of St. Giles in the Fields, Middx. Granted 18 November 1635 to William Atkinson, creditor. Inventory total [only]—£9. 18s. 2d.

CHRISTOPHER BEESTON *alias* HUTCHINSON²

Lee 172.

In the name of God Amen, the fowerth day of October, 1638 . . . I Christopher Hutchinson of the p[ar]she of Saint Gyles in the fieldes in the County of Midd[lesex] gentleman being sick, . . .

¹ All book and folio references are to the will registers of the Perogative Court of Canterbury, Somerset House, unless otherwise indicated.

² My transcript of this will was made before Mr Hotson's appeared (Hotson, pp. 398-400); it is printed here for convenience of reference.

[direct my body] to be buried in Christian buriall in the parrishe Church of St. Gyles in the fields aforesaid . . Imprimis I forthwith give will and bequeath vnto my loving Sonne William Hutchinson his heires and assignes forever All and Singuler my freehold land and the messuages or tenements thereupon erected and builte or vpon any parte or parcell thereof scituare lynge and beinge in the p[ar]ish of St. Leonard in Shorditch¹ in the County of Midd[lesex]. And all and singuler the deedes writings and Evidences concerning the same And all leases thereof made to any p[er]son or p[er]sons whatsoever, more I give and bequeath unto him all my parte or parcell of ground nowe inclosed with a brick wall lyinge and beinge in Lyncolns Inn feilds in the p[ar]ishe of St. Gyles in the feilds aforesaid the deedes where of were by me delivered vnto Master Thomas Vaughan to keepe in trust for me, Item I give and bequeath vnto my eldest daughter Anne Bird wife of Theophilus Bird gent and to her sonne my godsonne Christopher Bird the some of three hundred poundes of lawfull mony of England if my twoe howses lately erected and built in Covent garden in the p[ar]ishe of St. Marten in the feilds in the said County of Midd[lesex] shalbe assured to amounte vnto the some of Six hundred poundes ster, and by reason I doe owe many greate debts and am engaged for greate somes of money w^{ch} noe one but my wife understands where or howe to receave pay or take in I therefore make her my beloved wife Elizabeth Hutchinson my full and sole executrix of this my p[re]sent last will and testament, And I doe hereby give vnto my said executrix after my debts paied legacies performed and funerall charges defraied the residue of all and singuler my goods and Chattells whatsoever, And Overseers hereof I doe make nominate and appointe my Noble freind Captaine Lewis Kirk and my Worthy respected friend Thomas Sheppard esquier entereatinge them in the love of a true and dyeing freind that to theire vtmost as occasion shall serve they wilbe ayding and assisting to my executrix for the p[er]formance of this my last will and testament according to my true intent and honest meaninge, here specified and I do give vnto either of them a gold ring to weare in remembrance of me, And whereas I stand possessed of fower of the six shares in the Company for the King and Queenes service att the Cockpitt in Drury lane, I declare that twoe of my said fower shares be delivered vpp for the advancem^t of the said Company and the other twoe to Remaine vnto my said executrix as fully and amply as if I lived amongst them. And I will that my said executrix shall for the said twoe shares prouide and finde for the said Company a sufficient and good stock of app[ar]ell fittinge for their vse shee allowinge and payinge to my said sonne William Hutchinson for his care and industry in the said Company twentie

¹ From a Chancery suit of 1666 Mr. Hotson learned that part of this Shoreditch property was adjacent to the Curtain theatre (Hotson, p. 92).

poundes of lawfull mony of England p[er] ann[um], And I do hereby charge him by the love of a Childe to his ffather that he for my sake doe all good concerninge this or any other business to my said wife and her twoe daughters, And I doe hereby will and order that the legacies by me hereby given willed and bequeathed be paied by my said executrix within eighteene monethes nexte after my decease . . . Christopher Chutchinson [sic] Read signed, sealed, and as the last will and testament of the said Christopher Hutchinson published and deliuereed in the presence of Bartho Bramfield Scr, The marke of Marie Haines, The marke of Marie Wilkes Bar. Church.

7th die Octobris 1638,

Md that whereas the within named Christopher Hutchinson have willed ordered and devised by my last will and testament within written that my executrix within named, should pay vnto my within named Sonne William Hutchinson, the yearely some of Twentie poundes of lawfull mony of England for his Care and industry to be taken in and about the Company wthn menconed, Nowe my will and mynd is and I do hereby order and devise that my said Executrix in lieue of the said twentie poundes p[er] ann[um] shall allowe vnto him my said sonne William Hutchinson one halfe share of the twoe shares in the said Company within menconed for his care in the business shee findinge and providinge a stock of app[ar]ell for the said company as is within declared Witnes my hand the day and yeare abovesaid Christopher Hutchinson Subscribed in the presence of Bar Church. The marke of Marie Haines, The marke of Mary Wilkes, Bartholomew Bromfield Scr.

Proved 30 December 1638.

RICHARD BENFIELD¹

Harvey 180.

In the name of God Amen the sixe and twentieth Day of August anno D[omi]ni 1639 . . . I Richard Benfeild of Grays Inn in the County of Midd[lesex] gent . . . beinge desirous to limmitt

¹ Richard Benfield was not an actor, the will is included here because of the items concerning actors and the interesting material concerning an evident friend of the stage. Apparently he was the son of William Benfield, a well-to-do citizen of Southwark and the proprietor of Benfield's Rents, frequently mentioned in the Southwark token-books. William died in 1619 and left most of his property to his son Richard. He also left 40s. to a Robert Benfield of Aldgate, whom he made an overseer of the will and who may have been the actor. Probably his Southwark residence is the origin of Richard's friendship with the King's men (Information from token-books and William Benfield's will, Parke 84.) Further theatrical associations are seen in Edward Alleyn's attendance at William Benfield's funeral 26 October 1619 (MSS. Dul., p. 182)

a certaine course for the disposall of such estate and temporall blessings as it hath pleased God to bestowe vppon mee that peace may be setled amongst my freinds when I am departed this life doe make and declare this my present Testament conteyninge my last Will in forme following . . . I confitt [my body] to the Earth to be decently interred within the parrishe of St Saviours in Southwarke in the County of Surrey at the discretion of my Executors hereinafter named And my Will is that my Executors heerin after menconed shall expend for and towards my funerall chardges the sume of one hundred pounds of lawefull money of England And that after my funerall solempnized they shall likewise expend in the makinge and erecting a Monument or Tombe with my ffigure to be represented there in the sume of forty pounds of like money. And my Will is that such Debts or sumes of money as shalbee from mee payable at the time of my decease to any person or persons shallbee truely satisfied and paid within such convenient time as hereafter is lymitted. Item I give and bequeath vnto Thomas ffrench the sonne and vnto Anne and Sarah ffrench the daughters of my late Sister Rebecca ffrench deceased the sume of Thirty pounds of lawefull money of England to bee equally devided amongst them. Item I ['bequeath' in margin] vnto Anne the Daughter of my kinsman Robert Benefield gent¹ the some of twenty and five pounds of like money Item I bequeath vnto M^{rs} Elizabeth Bowen Widdowe the some of Thirty pounds of like money to buy her a gowne and ringe. Item I bequeath vnto her Daughter Winifrid Bowen² the some of twenty pounds of like money to the intent aforesaid. Item I bequeath vnto my lovinge freind John Bugges Doctor in Phisicke the some of fifteene pounds of like money. Item I bequeath vnto my frend Robert Woodford the some of ffeve pounds of like money. Item I bequeath vnto my gossipp Eliardt Swanston and Thomas Pollard to each of them the some of fforty shillings of like money Item I bequeath to M^{rs} Winifred ffitche and her sonne M^r John Shancke³ vnto each of them the some of fforty shillings of like money. Item I bequeath to Edward Goodale and his nowe wife the some of fforty shillings of like money to be equally devided betwixt them. And my intent is that the somes of money soe bequeathed to my said freinds Robert Woodford Eliardt Swanston Thomas Pollard Winifred ffitche John Shancke, Edward Goodale and his said Wife shall buy them severall ringes to weare for my sake. Item I bequeath vnto Katherine Sadler nowe a Maide servant to my aforesaid kinsman Robert Benefield the some of fforty shillings of like money Item I bequeath vnto every of the three severall liberties

¹ Apparently the King's player, who is known to have had a daughter Anne. See Hotson, p. 33.

² Elizabeth and Winifred Bowen were the daughter and granddaughter of the former comedian of the King's company, John Shank.

³ The wife and son of the King's man.

herein after menconed That is to saye the liberty of the Clinker within the parish of St. Saviours in Southwarke in the County of Surrey aforesaid the liberty of Whitecrostreeete within the parish of St^t Giles Cripplegate in the County of Midd[lesex] and the liberty of Grayes Inne Lane within the parish of St Andrews Holborne and County of Midd[lesex] aforesaid the some of tenn poundes of like money to bee paid and deliuered by my Executors vnto the Churchwardens of the said severall parishes to bee by them and their Successors kept and preserved as a perpetuall stocke for the same liberties and to be ymploid and Disposed to the best vse and advantage that maybee And my Will is that such money and advantage as may arrise thereby shalbee disbursed for bread and shalbe Distributed by the Churchwardens or Ouerseers of the parishes aforesaid vnto such severall poore people within the same libertye as they shall thincke meete on the Sunday followeing the three and twentieth day of November every yeare yearely for ever.

[There is further mentioned in the will a cash estate of £303, 'Seueral' houses and tenements in Gray's Inn Lane als Perpoole Lane, at least four other houses, the Spread Eagle Inn, a horse, a war saddle, and armour.]

MICHAEL BOWYER

Rivers 137.

In the name of God Amen, y^e six and twentieth day of September Anno D[omi]ni 1645. et Reg: Caroli 21 I Michael Bowyer of Hounslow in the Countie of Midd[lesex] gent being sicke & weake in bodye but of good and p[er]fect memorie (thankes be giuen to god therfore) Doe make and ordayne this my last will and Testament in manner and forme following. ffirste I bequeath my soule into the hands of almighty god . . . and my body to be decently buried at the discrecon of my execut[ors] hereafter named, Item I giue to my loveing frend M^r Richard Perkins of St Giles in the feilds London fyftie pounds of currant English money to be payed vnto him by fyve shillings a weeke, yf he shall soe long lyve as to receave the sume as aforesaid: But if he shall decease before the said sume soe to be receaved Then the sayd payment alsoe to cease likewise. But yf y^e said Richard Perkins shall overlive the full receipt of the said sume as aforesaid Then he shall haue foure shillings a weeke dureinge his naturall life to be paied out of my lands in Worcester sheire Item I give to Henry Mildmay of Heston Esq^r my Nagg w^{ch} he gave vnto me wth new Bridle Sadle & Cloth. Item to James Totnell in Shoe lane London in the parrish of St Brides my black lace suite and Cloake Item I giue to Nicholas Awnsham of Hounslowe gentl twentie shillings Item I give vnto my loveing wife Elizabeth Bowyer all my lands tene[m]ts and hereditumts whatsoever in Worcester-sheire in

Kiddermaster wth their app[er]ten[an]ces to her and her heires forever And alsoe I giue and bequeath all other my goods and Chattles whatsoever (not before bequeathed) vnto my said loveing wife Elizabeth Bowyer whome I make and ordaine full and whole executrix of this my last will and Testament In witnes whereof I the sayd Michaell Bowyer haue hereunto set my hand and seale the day and yeare aboue written Michaell Bowyer Signed sealed published and declared as the last will and testam[en]t of the said Michael Bowyer in the p^resence of vs. Nicholas Awnsham ffrancis Harpar

Proved 7 November 1645. In the margin, by the Latin Probate, is the following:

The Seaventh of May 1656 . . . a Lettē of Ado issued out to Thomas Morrison Husband & Ad^{tor} of Eliz. Morrison als Bowyer. Ex^{ix} of Michael Bowyer dec^d to Ad^{er} y^e goods of y^e sd dec^d according to y^e tenor of y^e Will of y^e sd dec^d w^{ch} sd goods were-
vuadst r. . . [blurred] by the sd Elizabeth hee being first sworne truly to Ad^{er}/

WILLIAM BROWNE

Seager 105.

In the name of God Amen, The Three and twentieth daie of October One thousand six hundred thirtie fower . . . I William Browne of the parish of St James Clarkenwell in the Countie of Midd[lesex] gent being at this present sicke and weake . . . [direct my body] to be buried . . . in the Chancell of the parish Church of St James Clarkenwell aforesaid soe neere as maiest be conveniently to my father Greene . . . Imprimis I give and bequeath vnto my brother Robert Browne Haberdasher the so^me of five poundes of lawfull money of England, and also my best suite of apparrell (vizt) hose, doublett and cloke, the same to be paid and delivered him within one moneth next after my decease Item I give and bequeath vnto the three Children of the said Robert Browne the so^me of tenn pounds of lawfull money of England to be shared amongst them part and part alike And my will and mind is that if any of my said brothers Children shall depart this life before they shall accomplish theire full ages of one and twentie yeares, then his or theire part soe dying to remayne to the survivor of them, and if they shall all of them die before the accomplishment of theire said ages of one and twentie yeares then I will the same shall remayne vnto my said brother Item I give to my brother in lawe Thomas bond¹ my best blacke stuffe suite and cloke my wrought gold capp my best halfe shirt and my best band, and my white beaver hatt to be paid and delivered him imediately after my decease Item I give and bequeath vnto my sister Susan Bond wife of the said Thomas Bond the so^me of fower pounds to be paid

¹ Probably the player of Prince Charles's company.

her wthin three moneths next after my decease And I doe also release acquite and discharge my said sister of the debt of twentie shillings w^{ch} she oweth me Item I give and bequeath unto my dearly beloved Mother Susan Greene als Baskerville All such somē and somes of mony, debts, duties claymnes chalenges and demaunds whatsoever as either is ought or shalbe due owing, or belonging vnto me forth, out of and from the redd Bull Playhouse scituare in St John streete in the Countie of Midd[lesex] whereof I am a member, and a fellow sharer, or of or by any of the shares or other person or persons players there or owners thereof, and of in or to any house or houses to the said playhouse adioyning And also all bonds, bills, debts and other things as I have formerly graunted or assigned vnto my said mother, or wherein by deede I have declared any trust to be reposed in me for the vse and benefitt of my said mother Item I further give and bequeath vnto my said mother my house clocke my pockett watch, my gold seale ring, my best beaver hatt, and all my wearing apparrell as well linnen as woollen not otherwise herein and hereby given, disposed willed or bequeathed Item I give to the said Company of players twentie shillings to buy them blacke ribbons to weare in remembrance of me Item I give and bequeath unto Phillip Massam my sonne in lawe the somē of ten pounds of lawfull money of England to be paid him at his age of one and twentie yeares if he shalbe then living And my will and minde is that if my said sonne shall depart this mortall life before he shall accomplish his age of one and twentie yeares aforesaid That then the said ten pounds which should have ben paid to him shalbe paid wthin one moneth next after the said Phillipps decease vnto my foresaid brother Robert Browne his Execut^{rs} or assignes Item I give to the poore of the said parish of St James Clerkenwell the somē of twentie shillings to be distributed amongst them at the discretion of my Executrix hereafter named And all other my goods chattells Cattell, plate ready moneys, debts and whatsoever else of myne, and not herein or by deed under my hand and seale otherwise disposed of my due debts being first payd and my funerall expences and legacies discharged I give vnto my wife Anne Browne And I doe make and ordayne my said Mother Susan Baskerville als Greene full and whole Executrix of this my Testament and last will And I doe hereby revoke and disanull all former wills and this onely to stand for and as my last will and testament Jn witnes whereof I the said William Browne have herevnto set my hand and seale yeoven the daie and yeares first above written p[er] me Willm Browne Signed, sealed published and delivered by the said testator for and as his last will and testam[en]t in the presence of us Robert Neale Johua Hill Richard Tuttells m[ar]ke Richard Merydale Scr.

Probated 10 November 1634.

RICHARD BURBAGE¹

Memorandum That on ffrydaye the Twelueth of Marche Anno D[omi]ni One thousande, sixe hundred, and eightene, ['J' crossed out] Richarde Burbadge of the p[ar]ishe of St. Leonarde in Shoreditch in the Countie of Midd[lesex] Gent. beinge sicke in bodie but of good, & perfect remembrance, did make his last will, and testament nuncupative in manner, and forme followinge: vizi. He the said Richarde did nominate and appoynete his welbeloved wife Winifride Burbage, to be his sole Executrix of all his goodes and Chattells whatsoeuer, In the p[re]sence, & hearinge of the p[er]sons vndernamed Cuthbert Burbadge, brother to the Testator The marke of Elizabeth his wife. Nicholas Tooley Anne Lancaster. Richarde Robinson, The mark of Elizabeth Graues. Henry Jacksonne.

Proved 22 April 1619.

ELIZABETH CONDELL²

Pile 13.

In the name of God Amen I, Elizabeth Cundall of ffulham in the Countie of Midd[lesex] widdowe doe renounce all former wills made by me and I doe make this my last will, and Testament, . . . I doe desire Mr Cuthbert Burbidge, and Thomas Seaman (whome I doe nominate make and appoyn特 the Executors of this my last will and Testament) to haue a Care vnto my grandchildren the now Children of my daughter ffynch, and to performe this my last will and Testament in such manner as I shall lymitt and appoyn特 for certayne causes which I haue made knowne vnto my said Executors touching as well my owne sonne William Cundall as alsoe my sonne in lawe Mr. Herbert ffynch the which I hold fitt herein not to mencon. . . . And as touching my said sonne William Cundall, I doe give vnto him twenty shillings to be payd vnto him within One weeke next after my death, but if my said Executors . . . shall think fitt to giue vnto my saide sonne William Cundall any more then the some which they shall agree vpon or the survivor thinke fitt for him to haue shalbee payd out of the interest lease or Terme of yeares which I haue in the Globe, and ffryers at such tyme and tymes and in such manner as they my said Executors or the survivor: of them shall likewise thinke fitt, and my reason is for that I would haue noe parte of my estate neither prodigally spent, nor lewdly wasted by him, and the residue out of the same I doe giue vnto my said grandchildren, but if in case my said

¹ This will was published by Collier, *Mem. Act.*, pp. 45-6. It has been corrected from the transcript at Somerset House, Parker 38.

² Mrs. Condell was not, of course, an actor. Her will is printed here because of its references to actors and their families and to theatrical affairs. The great length of the will has led me to summarize parts of it.

Executors or the survivor of them shall find and see that my said sonne William Cundall shall not amend his Courses, but spend that estate and meanes which hee now hath, then my will is that he shall onely haue the said Twenty shillings vnlesse his extreame poverty and need shall cause my said Executors, or the survivor of them to afford him what in charity they shall think fitt. Item I doe giue and bequeath vnto Elizabeth Cundall the wife of my said sonne William Cundall, One siluer Porringer, and my will is that they the said William and Elizabeth hauing noe interest att all in those Twelve messuages scittuate in the Strond in the Countie of Midd[lesex] which I haue sold to John Hatt gent, shall leuy a ffyne of the same messuages, and assure the same as on their parts vnto the said John Hatt or some other person, or persons which he shall nominate, and appoint, or els they nor either of them to take any benefitt by my will, for that otherwise my said Executors: and Estate wilbee troubled and encumbered by that deed which I gaue sealed to the said Hatt for more than One Thousands Pounds for the clearinge of the Title, and freeing all Incumbrances vpon the said houses.

[A gift of £50 was left Elizabeth, daughter of William Condell, at the age of twenty-one or upon her marriage, and £10 apiece to the executors. Item I doe giue vnto Mrs: Burbidge a silver fork and a gold Purse ' A 'Case of strong waters with all that Doe belong vnto it' and a gold purse was left to Mrs. Seaman, 'and because the said Thomas Seaman hath done the office of a true freind vnto me, therefore and in performance of my promise I doe give vnto him all my booke.'

Gifts were made to Mr. John Diodate, Isabella Underwood,¹ and Mrs. Norton, and twenty shillings left to Mary Norton. 'Item I doe give and bequeath vnto Elizabeth Wheaton Widdowe² the gatheringe Place at the Globe during my Lease'; also gifts and £20. Mrs. Condell left £10 to Mrs. Wheaton's daughter and some 'course' sheets, £20 to Jasper Smart, 40s. to Joane Smart, 40s. to the mother of the said Jasper, 40s. to the poor of Fulham, £20 to Mr. Norton 'of the money which he oweth vnto me', and cancelled a 40s. debt owed by 'one Jones'.]

And I doe nominatte appoynte, and desire Mr Lowen,³ and Mr John Diodate to be the Overseers of this my last will and Testament. [A piece of plate worth 50s. was given to each] And I doe hereby declare, and make knowne vnto all men that I will have none of the Legatees aboue named hereafter to sue or trouble my said Executors or either of them touchinge anythinge conteyned

¹ Probably the daughter of John Underwood, the actor, mentioned as a minor in his will in 1624. Henry Condell had been one of the executors of the will.

² She had received bequests and a confirmation of her gatherer's place in Henry Condell's will eight years before.

³ Apparently the actor in the King's company.

in this my will in regards I doe knowe that they will honestly, and faithfully performe the same to the uttermost of their power. And I doe Charge them as they will answere the same att the day of Judgment that they, nor either of my said Executo^rs doe violate or breake anie the trust in them reposed, but that they and either of them p[er]forme the same to the best of Power, And if in Case that any of the Legatees shall sue or trouble my said Executo^rs; or either of them concerninge anie of the p^rmisses, Then my will is, That such person, and persons shall have noe benefitt by this my will. And whereas the said John Hatt hath bought of me the said Twelue Houses or Messuages in the Strond called the Helmett Courte for One Thousand flower hundred, and fiftie Pounds, and whereas hee the said Hatt hath already payd most parte of the same, and because the assurance in lawe is not as yet setled on him the said Hatt by reason of the vniust dealings of one Sir William Acton knight and Barronett with mee, for releese of which I haue now a Bill dependinge in the Chancery against him, therefore to the ende that all people may knowe that it is my will and meaninge that hee the said Hatt should enjoy his bargaine made with me, and alsoe have the said houses I doe hereby give grante, and devise the said Twelue Messuages with their appurtena[n]ces vnto the said John Hatt his heires and assignes for ever he or they paying vnto me or my Executo^rs the Remainder of the moneys in his hands for the said purchase, and I doe hereby order and appoynt William Danyell and Walter Acton Trustees for the said Sir William Acton to seale, and deliver, and acknowledge in Chauncery that deed and grant of bargaine and sale of the said Twelve messuages which I have already sealed vnto the said Hatt, and acknowledged before M^r: Page one of the Masters in Chauncery, In witnes whereof I haue herevnto put my hand and seale this ffirste daie of September. Anno Domini One Thousand six hundred thirty ffive, and I have published this to bee my last will, and Testament in the presence of vs, who are witnesses to the same, (vizt) (Elizabeth Condell) Robert Blumson, Thomas Blumson, The m[ar]ke of Mary Cole.

Probated 8 February 1635/6.

HENRY CONDELL¹

'Henrie Cundall of London gentleman' directed his burial to be at night 'in such parish where it shall please god to call me'.

All 'ffreholoud messuages, landes, tenements and hereditaments whatsoever with theire and everie of theire appurtenances scituate lying and being in Helmett court in the Strand and elsewhere in the Countie of Midd[lesex]' was bequeathed to his wife

¹ Because of the length of the will, parts of it are summarized. It was published by Collier, *Mem. Act.*, pp. 145-9. It has been checked from the transcript at Somerset House, Barrington 18.

Elizabeth for life; on her death to his son Henry; on his death without issue to his son William; on his without issue to his daughter Elizabeth Finch.

All 'freehold messuages', &c., in the parish of St. Bride, near Fleet Street, London, and 'elsewhere in the Cittie of London and the suburbs thereof' was bequeathed to his wife Elizabeth until William's term of apprenticeship was up, when it went to him; on his death without issue, to Henry or Elizabeth above.

'Jmprimis, whereas J am executor of the last will and testament of John Vnderwood deceased and by force of the same executorshipp become possessed of soe much of the personall estate of the said John Vnderwood which is expressed in an Jnventory made thereof and by me exhibited in due form of lawe into the Ecclesiasticall Court and whereas also in discharge of my said executorshipp J haue from time to time disbursed divers somes of money in the educacon and bringing vp of the Children of the said John Vnderwood deceased as by my Accompts kepte in that behalfe Appeareth. nowe in discharge of my conscience and in full performance of the trust reposed in me by the said John Vnderwood, J doe charge my executrix faithfullie to pay to the surviuing Children of the said John Vnderwood All and whatsoever shalbe founde and appeare by my Accompts to belong vnto them, And to deliuer vnto them all such Rings as was theire late ffathers and which are by me kept by themselues aparte in a little Caskett.'

His wife, Elizabeth Condell, was made executrix. 'John Hemings gentleman Cuthbert Burbadge gentleman my sonne in lawe Harbert ffinch and Peeter Saunderson grocer' were made overseers and given £5 each for a piece of plate.

To his son William were bequeathed all rents and profits 'of and by my leases and tearmes of yeares of all my Messuages, howses and places scituate in the Blackfriars, London and at the banck-side in the Countie of Surrey', until £300 was 'raised for a stocke'.

'Item for as much as J haue by this my will dealt very bountifully with my welbeloued wief Elizabeth Cundall Considering my estate', an annuity of £30 was bequeathed to Henry 'for his maintenance either at the Vniversitie or elsewhere' during Elizabeth's life.

To widow Martin and widow Gimber was given 20s. yearly apiece for life 'if my leases and tearmes of yeares of and in my howses in Aldermanburie in London, shall soe long continewe vnapexpired'.

To the poor of the parish of Fulham, Middlesex, 'where J nowe dwell', was given £5 to be distributed by 'Master Doctor Clewett, and Master Edmond Powell of ffulham gentlemen'.

To his wife and daughter were given equal shares of the household stuff, his wife to have the preference.

His cousin, Frances Gurney alias Hulse, the daughter of his aunt, was bequeathed £5, and to her daughter the same, and a like sum to each of the daughters of his cousin Gilder, late of Norfolk.

Elizabeth Wheaton,¹ an old servant, was bequeathed a mourning gown and 40s 'and that place or priviledge which shee nowe exerciseth and enjoyeth in the howses of the blackfriers, London and the globe on the backside' for hfe, 'if my estate shall so long continew in the premisses', £5 was left her daughter.

The rest of the estate was given to his wife. The will was witnessed by 'Robert Yonge, Hum. Dyson, N.P., and Ro. Dickins, servt. to N.P.' 13 December 1627, and proved 24 February 1627/8.

RICHARD COWLEY²

The xiiith of January 1617.—Memorandum that Richard Cowley in the presence of vs herevnder written made and constituted his daughter Elizabeth Cowley sole Executrix of all his goods and Chattells; witnes John Heminges Cuthbert Burbaage, John Shancke, Tho. Ravenscroft

Proved in St. Leonard's Shoreditch by Elizabeth Birch, *als* Cowley, daughter and executrix of the deceased, on the 6th April, 1619.

SARA DAMBROOKE³

The will was made 8 September 1624. The estate, which was not very large, went to her children and her uncle, Nathaniell Torpley, executor. It was signed by Sara Dambrooke in the presence of John and Winifred Shancke, who signed their marks, and proved 3 March 1624/5

THOMAS DOWNTON

Clarke 84.

In the name of God Amen I Thomas Downton of the p[ar]ish of St Gyles wthout Cripplegate vinter . . . bequeath my body to [be] buried in the Churchyarde of the p[ar]ishe Church of St Giles where I yet live, as neare my firste wife Anne Downton as maybe founde place, w^{ch} I leaue to the discre^{on} of my Executrix hereafter named, Item I give to my sonne Thomas Downton all my Library of booke both of devinitye & humanitye excepte fewe

¹ She was remembered and her place confirmed in the will of Mrs Condell eight years later (see p. 639).

² Printed by H. R. Plomer, *N. & Q.* (Series X), vi 368, from the Archdeaconry of London, vol. vi, folio 22. Checked from the transcript at Somerset House.

³ The summary of this will (Clarke 29) is included because of the reference to the comedian John Shank, from whose house Sara Dambrooke was buried.

bookes of devinity and humanytie w^{ch} my wife shall Chuse, Item because my sonne hath bine a desperate sonne to me I giue a desperat Legacye ffifty pounds of one Hundred & Thirty pounds w^{ch} I haue sued to a Judgm[en]t in the Courte of pleas in the Exchequer office soe I giue him one Ringe of goulde wth a lyon Rampant & the two great l[ette]res of his name p[ro]vvided that he shall not receiue those Legacies but vppon such occasin as my Executrix shall thinke fitt nor shall he Claime or seeke by anie senister meanes to Wreste the saide debte of ffifty pounds from my Executrix or else vntill he shall well approue the bonde, & money to be in the possession of my Executrix or her assignes, but yf he shall other wise doe, I doe vtterlye deprive him of any such legacye, Item I give and bequeath to my sonne Ed: my musquet wth the appurten[anc]es & the other ffiftie pounds of the saide bonde of one hundred & Thirty pounds vppon the like Condiçons to be p[er]formed as before, Alsoe I giue & bequeath to my daughter Jane Downton the soſme of Thirty pounds w^{ch} is full soſme of one Hundred & thirty pounds due by that bonde, Also I give my saide daughter Jane one bonde of Sixty pounds & one Bill of Thirty pounds for the paym[en]t of ffifteene pounds, I give & bequeath to all my daughters some little remembrance of Edward shillings accordinge to my poore abillytie & I doe make & Constitute Jayne my welbeloved & Constant wife my sole Executrix of all my p[er]sonall estate or of whatsoever I did enioye before I married her or whatsoever I haue enjoyed or possessed for her & to her vse since my marriage to her freeing my self of my p[ro]mise that I haue not altered anie estate of hirs since my marriage to her, soe to this will I make my Lovinge Cozen Andrew Wheatley & Richard Waight my overseers Sealed wth my seale and Subscribed wth my hande this ffifth of August one Thousand Sixe Hundred Twentie ffive . . . Tho: downtown Signed Sealed & deliu[er]ed in the p[re]se[n]ce of vs the m[ar]ke of Abraham Rissers Humphrey Marshall Robert Baxter.

Probated 19 August 1625.

JOHN HEMINGES¹

'John Hemings Citizen and Grocer of [London]',² made his will 9 October 1630, directing his burial in St. Mary's Aldermanbury, near his wife Rebecca and under the same stone with her if possible, 'and that my funeral may be in decent and comely manner p[er]formed in the Evening without any vaine pompe or cost therein to be bestowed'.

¹ The will was printed in *Variorum*, iii. 191-6. It has been partly summarized here because of its length and corrected from the transcript at Somerset House.

² The word 'London' is not in the will, as no space was left for an insert, it was evidently omitted in the haste of copying.

He directed that all his debts be paid out of the sale of his goods, chattels, &c., and if that were not sufficient 'that the moiety or one half of the yeerely benefitt and proffitt of the severall partes which J have by lease in the severall Playhowses of the Globe and Blackffriers for and during such time and terme as J have therein be from time to time receaved and taken vp by my Executor herein after named and by him from time to time faithfully ymployed towards the payement of such of my said owne proper debts which shall remayne vnsatisfied and that proporconably to every person and persons to whome J shall then remaine indebted vntill by the said moiety or one half of the said yearly benefitt and profit of the said partes they shalbe satisfied and paid without fraude or Coven'. If that should not be enough, the other half was to be used in like manner. After such debts were paid, the profit from the theatres was to be used in paying legacies and raising 'porcons for such of my said children as at the time of my decease shall have received from me no advancement'.

Bequests were made to his daughter Rebecca Smith, wife of Captain William Smith, to his daughter Margaret Sheppard, wife of Mr. Thomas Sheppard, to his daughter Elizabeth, and to his daughter Merefied. The children of his daughters Merefied and Sheppard were left 50s each, and Richard Atkins, his grandchild, was given £5 to 'buy him bookees'. His son-in-law, John Atkins, 'and his nowe wife' were left 40s. for two rings, if they were living with him at his decease.

'J giue and bequeath vnto every of my fellowes and sharers his Ma^{ts} servants which shalbe livinge at the time of my decease the some of tenn shillinges apeece to make them ringes for remembrances of me.'

'John Rice Clerke of St Saviours in Southwarke' was given 20s for a remembrance (if living). The parish poor of St. Mary's Aldermanbury 'where J longe lived' were bequeathed 40s.

He directed 'that the severall legacies and somes of money by me herein before bequeathed to be paid in money be raised and taken out of the yeerley proffitt and benefitt which shall arrise or be made by my severall partes and shares in the severall Playhouses Called the Globe and Blackffriers after my said debts shalbe paid with as much speed as the same Conveniently may be'. His debts were to be paid first, then the legacies, from his estate, 'wthout any lesseninge diminishing or vndervaluing thereof'. 'And for the better p[er]formance thereof my will minde and desire is that my said partes in the said Playhowses should be ymployed in playing the better to raise proffitt thereby as formerly the same have bine and haue yeilded good yearly proffitt as by my bookees will in that behalfe appeare.'

After his debts and legacies were paid, the rest of his property was to be divided equally 'amongest such of my Children as at

the time of my decease shalbe vnmarried or vnadvvaunced and shall not have received from me any porcon in marriage or otherwise further then only for their educacon and breedinge p[ar]te and p[ar]te like'.

His son, William Heminges, was made executor, and 'my loving freinds M^r Burbage and M^r Rice' overseers.

The will was proved 11 October 1630.

JOHN HONYMAN

Pile 39

In the name of God Amen, I John Honyman one of his Mat^{ies} Servants the Players being weake, and infirme in bodie but of sound and perfect memory . . . bequeath my Body to bee Decently and Christianly buried in the Churchyard of St. Gyles without Criplegate, as neere as may bee to the place where my own ffather lyeth buried, And for that estate wherewithall it hath pleased God to bless mee in this world I dispose of it [in] manner and forme following, vitz (after my funerall Expences discharged and my debts paid which I desire may faithfully be done to all my Creditors) I give, and bequeath the one halfe, or moyety of all my goods, whether ready money debts apparrell bookes or what somme or somes shall growe due vnto mee from and amongst my ffellowes the Play[ers] or any other thing whatsoever equally to be devided to my deare and loving Mother Ellen Sweetman, and the other halfe I bequeath and comitt into the hands and custody of my said mother to be disposed of by her as shee in her discretion shall thinke fittest to the onely use Behalf and best benefitt of my onely Brother Richard Honyman, and to noe other use whatsoever, Item I give, and bequeath to my Loving ffather in lawe John Sweetman Twenty shillings to buy him a ring withall. Item I giue to euery one of my ffellowes the Players a Ringe of tenn shillings price. Item I give, and bequeath Twenty shillings to the Poore of the Parrish of St. Gyles without Criplegate aforesaid to be distributed amongst them according to the discretion of the Churchwardens of the said parrish, And I doe hereby will declare, and make my said mother the sole Executrix of this my last will, and testament not doubting but that out of her motherly Care and pietie shee will faithfully execute this my last will according to my true intent, and meaninge, In witnes whereof I haue herevnto sett my hand the seaventh day of Aprill, In the Twelft yeare of the reigne of our soveraigne Lord Charles . . . And in the yeare of our Redemption one thousand six hundred thirty six, John Honyman. Signed subscribed and published in the presence of Will Browne Robert Benefield, Will Burbage.

Probated 26 April 1636.

JOHN SHANK

Pile 7.

In the name of God Amen the Last Day of December one Thousand and six hundred Thirty fyve . . . I, John Shanke one of his Ma^{ts} servants the Players, and Citizen and weaver of London . . . will devise and appoint, That all such debts as I shall happen to owe at the tyme of my decease to any person or persons whatsoeuer be well and truely satisfied, and paid as soone after my decease as the same Conveniently may be raised out of my estate. Item, I will devise and appoint that my debts being paid and satisfied, and my funeralls discharged my lovinge wife Winifride Shanke have, and enjoy to her owne use One whole Third part of my cleere estate (the same being personall, and consisting in goods Chattells, and Leases,) as being due and belonging vnto her my said wife, according to the laudable custome of the City of London whereof I am a ffreman, And I alsoe desire, will, deuise, and appoint that my said wife Winifride Shanke, whome I doe hereby make the sole Executrix of this my last will, and Testament doe take care that out of the other Two parts of my cleere estate theis Legacyes by me hereinafter given, and expressed be well and truely satisfied and paid according to my true meaninge herein declared (vizt) ffirst I give devise and bequeath vnto my Two sonnes John and James Shanke vnto, and for whom I have already disbursed diuers sofnes of money, amountinge togeither in the wholl to a farr greater somme then their parts in my estate would any way come vnto, the severall sofnes of Ten pounds a peece of lawfull english money, which I require them to rest satisfied with as my guift and bequeast vnto them, leaving them to their mother and my Executrix to deale better with them if they shalbe loving, and obedient vnto her. Item I give and bequeath vnto my daughter Elizabeth Bowen the sofne of One Hundred Pounds in lawfull english money. To be paid vnto her in manner, and forme following (vizt.) ffifty Pounds thereof att her next day of marriage, and the other ffifty pounds at the Birth of her next child that shee shall haue after such marriage. Item I give and bequeath vnto my grandchild Winifrid Bowen daughter of the said Elizabeth the somme of Twenty Pounds of lawfull english money; To be deliuuered into the hands of M^{rs} Morgan and shee to have the benefit of the yearely Interest thereof during the minority of the said Childe towards her Costs and charges in in the breeding and educacon of her, And the same Twenty Pounds to be paid vnto her my said Grandchild att her age of One, and twenty yeares, or day of marriage whichsoeuer shall first happen. And I further gue, devise, and bequeath vnto the said M^{rs}: Morgan the somme of Tenn Pounds in lawfull English money as a token of my gratitude, and thankefulnes vnto her for her loue and care in the educacon, and bringing vp of my said little

Grandchild And which sayd some of Tenn Pounds I desire, and appoint to bee paid vnto her with asmuch Convenient speed as may be, Togither wth the some of Three score and Tenn dounds [sic] Debt which I doe owe vnto her the said M^{rs}. Morgan and for which shee hath my bond. Item I give and bequeath vnto my loving Cozen Katherine Payne the some of fforty shillings in lawfull English money to make her a Ring for a remembrance, All the rest and residue of my goods chattells, and Creditts un-bequeathed (my debts, funeralls and Legacies being paid, and discharged) I doe hereby wholly give, devise, and bequeath the same vnto my said loving wife Winifrid Shancke my Executrix desiring her, that she will take an especially Care that first and principally my debts and Legacyes be well and truly paid with asmuch Convenient speed as maybe out of my estate which doth consist for the most part in a Lease which I haue for a few yeares of Two Eight parts in the Blackfryers Playhouse, and of a Lease which I am to have of Three Eight parts in the moity of the Globe Playhouse for the Terme of Nyne yeares from Christmas last which I bought, and paid deere for And by meanes thereof have benn put into debt And I doe devise desire and appoint that the proffits yearelie comming and arising of and by the said parts may goe, and be ymployed for, and towards the payment of my debts, and legacys aforesaid, and that the same be not by my said Executrix apprized att an vnder value, and soe made part of my estate to the diminution thereof thereby to hinder the payment of my debts and Legacyes, And I doe desire my fellows his Mat^s: Servants the players that they doe not abridge my said wife, and Executrix in the receiving of what is due vnto me, and my estate amongst them, as namely fifty Pounds for my share in the stocke booke apparell, and other things according to the old Custome, and agreement amongst vs, fforty Pounds or more by them received of my share taken vp and remayning in the hands of John Lowen, or some other of them which they haue for a good space past receiued, and taken vpp of my share as I am a Player, and Sixteene Pounds and Twelve shillings which they owe mee for Two gownes, and Two and Twenty shillings for Trigg, and my share in the Courte moneyes behind, and that they will not goe about to hinder my wife in having her assurance amongst them for my parts in the Globe Playhouse according to a decree in the Court of Requests in that behalfe obtayned against S^r. Mathew Brend knight. And I doe hereby require charge, and Commaund my said Two sonnes John and James Shanke, That they nor either of them doe goe about to molest, trouble or hinder my wife their mother in the receiving and taking of this my estate or in the execucion of this my will according to my true meaning herein declared, But that they, and either of them be loving and obeyent vnto her, which if they soe be, then I doubt not but shee will as I

doe and haue required her be kind vnto and Carefull of them, and doe them the best good shee cann. And I doe hereby desire and appoint my loving freinds Phillip Powell draper, and John Atkins Cittizen and Scrivener of London to be Overseers of this my last will and Testament desiring them to be ayding and assisting vnto my said wife, and Executrix with their best advice and Councell in theexecucon of this my will that the same may be p[er]formed according to my true meaning herein declared, And I doe hereby revoke all former wills by me heretofore made, and doe pronounce publish and declare this to be my last will and Testament, In witnes whereof I have herevnto putt my hand and seale the daye, and yeare first aboue written. John Shanke. Signed sealed pronounced published, and declared for and as the last will and Testament of the said John Shanke conteyned in seaven sheets of Paper in the p[re]sence of William Blagrave, Jonas Sage, John Atkins Scr.

Probated 28 January 1635/6.

EYLLAERDT SWANSTON¹

‘Eylaerdt Swanston late of the parish of St Marie Alldermanburie London gentleman’ made his nuncupative will 24 June 1651. He left all he possessed to be divided among his children, and he desired his daughter Sarah, wife of Joseph Wilson, to carry out his bequests. The witnesses were Joseph Wilson, Elizabeth Vasely (mark), Elizabeth Swanston, Sarah Wilson (mark), Joseph Wilson, Junior

On 3 July 1651 a commission was granted to John Swanston and Sarah Wilson alias Swanston, to administer the goods, &c., and 18 April 1666 the like to Joseph Wilson, husband of Sarah Wilson alias Swanston, to administer the goods left unadministered by her, now deceased.

THOMAS TAYLOR

Hele 74.

In the name of God Amen: The thirtith daye of July anno d[omi]ni 1625 . . . J Thomas Taylor Cittizen and Pewterer of London beinge weake in body but of good and perfect mynde and memorie . . . will my body to be decentlie & Christianlyke buryed at the discreacon of myne executor hereafter named And as touchinge the disposicon of suche worldly estate as it hath pleased the Lorde to lende in this lyfe J give will & bequeathe the same in manner and forme followinge (That is to saye) Item J give & bequeathe to my Sister in lawe Margerie Taylor the some of

¹ This material is taken from Hotson, pp. 15 and 73, checked from the transcript at Somerset House, Grey 151.

ffourty shillings of lawfull monye of England To be payde vnto her oute of the Debt of Six poundes and three shillings oweinge vnto me by Bartholomewe Quoyten at suche tyme as myne Executor shall receive the same The residue of all & singuler my goods Chattells debts rights and Creditts not before bequeathed (my debts beinge payde, and ffunerall expenss Discharged) I give and bequeathe to my lovinge Brothers Edwarde Taylor and Raphe Taylo^r to be equallye devided betwne them p[ar]te & p[ar]te lyke And I ordaine and make my sayd brother Edward Taylo^r sole executor of this my last Will and Testament Jn wittnes whereof hereunto I the sayd Thomas Taylo^r haue sett myne hand & seale geven the daye and yeare firste above written. Thomas Taylor. Witnessed by John Pryce and Tho: Dutton, Scr.

Proved 13 May 1636.

NICHOLAS TOOLEY¹

In the name of God Amen. I Nicholas Tooley of London gentleman . . . giue vnto my good freind M^r. Thomas Adams preacher of gods word whome I doe entreat to preache my funerall sermon the summe of tenn pounds. Item I doe release and forgiue vnto my kinswoman Mary Cobb of London widowe the summe of fife pounds which she oweth mee, and I doe giue vnto her the somme of fife pounds more. Item I doe release and forgiue vnto her sonne Peter Cobb the summe of six pounds which hee oweth mee. Item I doe giue vnto her sonne John Cobb the somme of six pounds. Item I doe giue vnto her daughter Margaret Mosley the somme of fife pounds Item I doe giue vnto M^rs Burbadge the wife of my good frend M^r. Cuthbert Burbadge in whose howse I doe now lodge as a remembrance of my love in respect of her motherlie care over mee, the summe of tenn pounds over and besides, such sommes of monie as I shall owe vnto here, at my decease Item I doe giue vnto her daughter Elizabethe Burbadge als Maxey the summe of tenn pounds to be paied vnto her owne proper hands (therwithall to buy her such things as shee shall thincke most meete to weare in remembrance of mee. And my will is that an acquittance vnder her onlie hand and seale, shalbe a sufficient discharge in Lawe to my executors for paiement thereof to all intents purposes and construcccons and as fullie as if her pretended husband should make and seale the same with her. Item I giue to Alice Walker the sister of my late Master, Richard Burbadge deceased the summe of tenn pounds to bee paied vnto her owne proper hands . . . Item I giue vnto Sara Burbadge the daughter of my said late M^r. Richard Burbadge deceased that somme of twentie and nine pounds and thirteene shillings which is owing vnto mee

¹ Tooley's will was first printed *Variorum*, iii. 484-9. This transcript was taken from the copy at Somerset House, Byrd 83.

by Richard Robinson, to bee recovered deteyned and disposed of by my executors herevnder named vntill her marriage, or age of twentie and one yeaeres which shall first and next happen without anie allowance to bee made of vse otherwise, then as they in theire discretions shall thinke, meete to allowe vnto her. Item I giue vnto M^{rs} Condell . . . the summes of tenn pounds. Item whereas I stand bound for Josephe Tayler as his surety for paiement of tenn pounds or thereabouts My will is That my executors shall out of my estate paye that debt for him and discharge him of that bond. Item I doe release and forgiue vnto John Vnderwood and William Ecclestone all such sortimes of monie as they doe severalle owe vnto mee. Item I doe giue and bequeathe for and towards perpetuall releife of the poore people of the parishe of S^{te} Leonard in Shorditche in the County of Midd[le]x . . . the summe of fower score pounds to remaine as a stock . . . in such sorte as that on every sundae after morning prayer, forever there may out of the encrease, which shall arise by the imployment thereof bee distributed amongst the poorer sorte of people of the same parishe, thirtie and two pennie wheaten loves, for theire relief. . . . Item I doe giue and bequeath for and towards the perpetuall relieve of the poore people of the said parish of S^{te}. Gyles without Cripplegate London vnder the condition herevnder expressed the summe of twentie pounds to remaine as a stock [for the same use as above] . . . and my will and minde is that if my said giuite shalbe misimployed or neglected to bee performed in anie wise contrary to the true meaning of this my will Then and in such case I giue and bequeath the same legacie of twentie pounds for and towards the relieve of the poore people of the said parishe of S^{te} Leonard in Shorditch to be imployed in that parishe in forme aforesaid . . . All the rest and residue of all and singuler my goods Chattells Leases monie debts and personall estate What soever, and wheresoever (My debts Legacies and funerall Charges, discharged) I doe fullie and whollie giue and bequeath vnto my aforenamed Loving freinds Cutberte Burbadge, and Henry Condell to be equallie devided betwene them part and part alike, And I doe make name and constitute the said Cutberte Burbadge and Henry Condell the executors of this my last will and testament. . . . In witnes Wherof to this my last will and testament, conteyning fowre sheetes of paper with my name subscribed to everie sheete, I haue set my seale the third daie of Iune one thowsand six hundred twentie three, and in the one and twentieth yeaere of the Raigne of our Soveraigne Lord Kinge James &c. Nicholas Tooley. Signed sealed pronounced and declared by the said Nicholas Tooley the Testator as his last will and testament on the daie and yeaeres aboue written in the presence of vs. The marke of Anne Asplin. The marke of Mary Dover, The marke of Joane Boothe. The marke of Agn[es] Dowson The marke of E B: Elizabeth Boulton

The marke of ffaith Kemsall The marke of Isabell Stanly Hum: Dyson Notary Publige and of me Ro: Dickens servant vnto the said Notary. Memorandum. That whereas I Nicholas Wilkinson als Tooley of London gentleman, haue on the daie of the date of theis presents by the name of Nicholas Tooley of London gentleman made my last will and testament . . . Now for the explanation clearing avoyding and determination of all such ambiguities doubts scruples questions and variances abouete the validity of my said last will as may arise happen or bee moved after my decease by reason of omission of my name of Wilkinson therein I doe therefore by this my present Codicill by the name of Nicholas Wilkinson als Tooley ratifie confirme and approve my said last will and every guift Legacie and bequest therein expressed. . . .

Proved 17 June 1624 by Cuthbert Burbage and Henry Condell.

JOHN UNDERWOOD¹

On 4 October 1624 'John Vnderwood, of the parish of St. Bar-tholomewes the lesse in London, gent', made his will, leaving to his five children, John, Elizabeth, Burbage, Thomas, and Isabell, on reaching the age of twenty-one, equal shares of all his household goods, &c., 'and also all the right, title, or interest, part or share, that I haue and enioy at this present by lease or otherwise, or ought to have, possesse or enioye in any manner or kinde at this present, or hereafter within the blackefryars London or in the Company of his Mat^{ies}. Servants my Loving and kinde fellowes in their house there or at the Globe on the Banckeside And also that my part and share or due in or out of the playhovse called the Curtaine scituate in or neere Holloway in the parishe of St Leonard in Shoreditch London or any other place . . . during their . . . minorityes for and towards their education maintenance and placeing in the world. . . . Provided allwaies . . . that my said Executors shall not alienate change or alter by sale or otherwise directly or indirectly any my part . . . in the said playhouses . . . but that the increase and benefit . . . shall come . . . to my said Executors as now it is to me to the vse of my said Children'.

Henry Condell, Thomas Sanford, and Thomas Smith were named executors John Heminges and John Lowen, 'my fellowes', were made overseers and each given 11s. for a ring.

A codicil, disposing of twelve rings, gilt and silver spoons and plate among his children, was made 10 October 1624 'or thereabouts' and added after his death.

Proved 1 February 1624/5.

¹ Underwood's will was first printed *Mem. Act.*, pp. 229-32 These extracts have been checked from the copy at Somerset House.

THE CLOSING OF THE THEATRES BECAUSE OF PLAGUE

IT has long been known that the London theatres were frequently closed as a precautionary measure against plague in the reigns of Elizabeth, James I, and Charles I. In the reign of Elizabeth, the precise number of plague deaths which was considered the signal for closing the theatres seems to have varied,¹ but during the first five or six years of the reign of James the number was thirty.²

There is evidence that before 1610 the danger mark was raised to forty, for in David, Lord Barry's *Ram Alley*, entered S.R. 9 November 1610 and probably acted in 1607 or 1608,³ William Small-shanks says,

For I dwindle at a serjeant in buff
Almost as much as a new player does
At a plague bill certified forty.⁴

So far as I can find, forty continued to be the danger mark until the final closing of the theatres in 1642. The 1619 licence for the King's men authorizes the company 'freely to use and exercise the Art and facultie of playing . . . when the infeccon of the Plague shall not weekly exceede the nomber of forty by the c'tificate of the lord Maior of london for the time being. . . .'⁵ Precisely the same words appear in the company's licence of 1625, and a comparison of the closing dates of the theatres with the extant plague tables shows a rough correlation between dark theatres and mortality bills above forty.

It must not be thought, however, that the playhouses were closed promptly when forty plague deaths were reported and not before; nor must it be taken for granted that playing began again as soon as less than forty plague deaths appeared in the bills. After the plague of 1625 the players of the Phoenix were commanded to stop playing by an order of 6 December, though only fifteen were reported dead of the plague in the last bill. In 1630 Sir Henry Herbert sent the closing order to the theatres on the 17th of April, though the last two weekly reports had recorded two and eleven deaths. In 1636 the theatres were closed on 12 May and not opened for nine months, though the bills for 19 and 26 May recorded twenty-two and thirty-eight deaths respectively. In 1637

¹ See Murray, ii. 171-4, and Chambers, *E.S.* iv. 346-9, and i. 285-302.

² The 1603 patent for the Queen's men specified this number, and there are several other records whose precise statements indicate that thirty plague deaths was the number to be feared by the players. See Murray, ii. 174, and *Hens. Paps.*, pp. 61-2.

³ Chambers, *E.S.* iii. 215.

⁴ Act iv, scene 1, Dodsley, v. 428; cited by Murray, ii. 175.

⁵ *M.S.C.* i. 281.

Herbert did not allow the playhouses to open until 2 October, though for six preceding weeks the bills had indicated fewer than forty deaths. In 1640 the danger mark was passed on 23 July, and the death toll continued to mount for seven weeks before the theatres were closed on 11 September, when 105 plague deaths were listed. In 1641 the theatres were not closed, if my reading of Chalmers is correct,¹ until one hundred deaths had been recorded in the bills of mortality.

Such records as we have indicate that in Jacobean and Caroline times the usual procedure was for the Privy Council to notify the Master of the Revels that the theatres and other places of amusement were to be closed, and for Sir Henry Herbert to communicate directly with the companies.² The records of 1640 and 1641 suggest that the Privy Council had become somewhat remiss in its regulation of the players, no doubt because far more serious concerns were occupying the attention of their lordships in those years.

The weekly bills of mortality upon which the restraints of playing were based were issued every Thursday morning, in our period, from Parish Clerks' Hall.³ Reports were submitted for the preceding seven days by the clerk of each parish, who drew his figures from the parish registers and from the reports of the searchers, two old women in each parish who were required to examine all corpses and report the cause of death. Comparatively few of these original bills are extant,⁴ many of them having been burned in the fire at Parish Clerks' Hall in 1666. For the student of the seventeenth-century stage, the most valuable extant plague reports are those which John Bell printed from the records in Parish Clerks' Hall just before the fire of 1666. Bell's records for the period 1616-42, together with John Graunt's summaries of the yearly vital statistics for the same period, will be found on pp. 667-72.⁵

In the following pages I have set forth such evidence as I have been able to collect concerning the closing of the London theatres because of plague from the death of Shakespeare to the closing of the theatres. I have discussed only the years in which the theatres are known to have been closed, or in which I think the evidence shows that they were closed, though the closing has not been generally recognized. There is no discussion of the years in

¹ See below, pp. 666-7.

² See *M.S.C.* ii. 352; *ibid.* i. 391-2, and *Herbert*, p. 65; *M.S.C.* i. 395; and below, p. 666.

³ According to Wilson, before 1626 and possibly for some time after these were printed only in plague time (Wilson, *Plague*, p. 197).

⁴ See *ibid.* pp. 191-3.

⁵ The most helpful modern discussion of the plague which I have found is F. P. Wilson's *The Plague in Shakespeare's London*, Oxford, 1927. Most of the facts of my discussion are derived from this book.

which there was no plague closing. There is one exception to this rule—the plague situation in 1635 has been considered because there are frequent assertions that the theatres were closed in that year. Though the evidence shows that the players were not restrained in 1635, I have thought it advisable, in the circumstances, to set forth the evidence in full.

1625

The plague of 1625 was, in the words of one historian, more deadly than any London had experienced since the days of the Black Death. The number of deaths increased gradually from the middle of March until the week ending 5 May, when they reached thirty, and the week ending 12 May, when they reached forty-five. Thereafter the death toll rose steeply to 4,463 in the week ending 18 August, and then decreased to forty-eight on 17 November, twenty-seven on 24 November, and fifteen on 1 December. Though there is no doubt that the theatres were closed in this time, we have no record of a closing or an opening order. It is possible, however, to ascertain the approximate period during which there were no public performances.

Almost certainly the theatres were closed at the death of King James, 27 March 1625,¹ and not expected to open until after his funeral on the seventh of May.² Such an action would have fol-

¹ Gardiner, v. 314.

² M.S.C. ii. 325. It is possible that the theatres were already closed when King James died, for Lent had begun nearly four weeks before on the 2nd of March, and it appears that usually there was some sort of limitation upon acting in this period. Unfortunately the records of Lent restrictions are confused and contradictory (see Chambers, *E.S.* i. 315-16). In 1615 representatives of all the London companies were summoned before the Privy Council for playing in Lent (M.S.C. i. 372), yet in 1617, 1619, 1622, 1624, 1625, and 1626 Sir Henry Herbert records fees paid him by the various companies for Lenten dispensations.

The Lenten restrictions are referred to by Francis Lenton in his *Young Gallants Whrligig*, 1629. When speaking of the frivolity of the young Inns of Court man, Lenton says (p. 7),

Your Theaters hee daily doth frequent
(Except the intermitted time of Lent).

Malone says specifically that the actors were not allowed to perform on Wednesdays and Fridays, sermon days, and that they could perform on other days in Lent only with special dispensations (*Herbert*, pp. 47-8). Malone's statement fits well enough with Sir Henry Herbert's remarks about the French players in February and March 1634/5, though Herbert seems to imply that all playing was ordinarily prohibited during Passion Week. He says (*Herbert*, pp. 60-1):

'This day being Friday, and the 20 of the same monthe [February], the kinge tould mee his pleasure, and commanded mee to give order that this Frenche company should playe the too sermon daies in the weeke, during their time of playinge in Lent, and in the house of Drury-lane, where the queenes players usually playe.'

lowed the precedent of the procedure at the death of Prince Henry in 1612¹ and at the death of Queen Anne in 1619.² Even before the King's death, however, the Privy Council had been worried about the plague situation, for on 25 March they had written to the Lord Mayor and Aldermen rebuking them for neglecting to enforce the customary plague precautions,³ and again on 29 March and on 5 April they wrote advising further precautions.⁴ On 13 April a correspondent wrote to the Reverend Joseph Mead that King Charles was taking measures to protect the city against plague.⁵ Since the Privy Council and the King were disturbed about plague conditions before and immediately after the death of James, and since plague reports grew steadily worse from his death until his burial, recording thirty plague deaths two days before the funeral, it is highly unlikely that the theatres were permitted to reopen after the funeral on the 7th of May.

'The kings pleasure I signyfied to Mr Beeston, [the Manager of Drury-lane theatre,] the same day, who obeyd readily

'The house-keepers are to give them by promise the benefit of their interest for the two days of the first weeke.

'They had the benefitt of playinge on the sermon daies, and gott two hundred pounds at least, besides many rich clothes were given them.

'They had frely to themselves the whole weeke before the weeke before Easter, which I obtaynd of the king for them'

Customary, though not invariable, Lenten restrictions are also indicated in an account of a Privy Council meeting in March 1636/7 which Mr. Garrard wrote for the Lord Deputy in Ireland (*Strafford's Letters*, ii. 56).

'Upon a little Abatement of the Plague, even in the first Week of Lent, the Players set up their Bills, and began to play in the *Black-Fryars* and other Houses. But my Lord of *Canterbury* quickly reduced them to a better Order, for, at the next Meeting at Council his Grace complained of it to the King, declared the Solemnity of *Lent*, the Unfitness of that Liberty to be given, both in respect of the Time and the Sickness, which was not extinguished in the City, concluding that if his Majesty did not command him to the contrary, he would lay them by the Heels, if they played again. My Lord Chamberlain stood up and said, that my Lord's Grace and he served one God and one King; that he hoped his Grace would not meddle in his Place no more than he did in his, that Players were under his Command. My Lord's Grace replied, that what he had spoken no ways touched upon his Place, &c. still concluding as he had done before, which he did with some Vehemency reiterate once or twice. So the King put an End to the Business by commanding my Lord Chamberlain that they should play no more.'

I think we can conclude from this evidence that there was always some sort of restriction on the players during Lent (probably plays were usually forbidden on Wednesdays and Fridays and on all days in Passion Week), but that it was generally possible to open the theatres part of the time providing the proper arrangements were made with Sir Henry Herbert. Unfortunately such a conclusion does not enable us to learn what any particular company did in a given year. In 1625 Sir Henry Herbert records two payments from Gunnell, manager of the Fortune, for the rope dancers, on 15 and 19 March (see above, p. 150). Evidently then, the Palsgrave's men had at least restricted their acting at the Fortune during Lent 1625.

¹ M S C. 1 88-9. ² See above, p. 6. ³ Wilson, *Plague*, pp. 131-2.

⁴ Ibid., pp. 132 n. and 133.

⁵ Birch, *Charles I*, i. 11.

The probabilities are that there was no playing in London until about the end of November or the first week in December following. We have evidence that the company at the Cockpit or Phoenix in Drury Lane (and presumably the other companies as well) had begun to play again before the 6th of December, for on that date is recorded a court order by which the actors at the Cockpit were commanded to stop playing.

Forasmuch as it was conceyved by this Courte [Sessions of the Peace held at Hicks Hall] that the drawinge of people togetheer to places was a great meanes of spreadinge and continewinge the infeccioun, Therefore accordinge to the Letters of the right honourable the Lords and others of his Majesties most Honourable Privie Counsell, for the preventinge of such inconveniences, It is thought fitt, and this Courte doth prohibite the players of the howse at the Cockpitt, beinge next to his Majesties Courte at Whitehall, commaundinge them to surcease all such theire proceedinges untill his Majesties pleasure be further signified ¹

It may be that this order was not enforced, for two weeks later the Lord Mayor and Council indicated to the Privy Council that playing was still going on in London. Their letter, superscribed 'From the L Mayor about the players, xxj of Dcemb. To the righte honorable Lordes and others of his Ma^{ts} most honorable privye counsell', is as follows:

The remembraunce of the late grevious infeccon and contagion of the plague wherewth it pleased Almighty God so heavilye to afflicte vs this Citty and other p[ar]tes of this Kingedome, do make vs very circumspecte and warye so farre as lyeth in our powers to prevente all occasions that wee conceave may bee a meanes to renue or to spread the same, Soe accordingely wee haue benn very carefull to give order for the ayringe and clensinge of all houses and especially those that haue bene infected in this late visitacon as also for the cleane and sweete keepinge of our streets and lanes, and for avoidinge of Jnmates and vndersitters that heretofore haue much pestered this Citty and especially the populous parishes of the same, This haue wee carefully done, and yet ther is one thinge of late begonne w^{ch} in our opinions wilbe as greate a meanes as any of the rest both to renewe and increase the sicknes, namely comon stageplaies abouete the Citty out of our iurisdiccons w^{ch} lyeth not in our powers to redresse, And therefore wee haue p^rsumed to gue yor Lps notice thereof leavinge it to yo Lpp^s grave consideracons what is meeete to bee done therein: But wee are of opinion that yf way bee given to contynue plaies, it wilbe a meanes to drawe together a greate concourse of people, and that of the meaner and lewder sorte, who there make matches and appointe theire meetinge places, and so consequently to indanger the revinge & dispersinge of the sicknes, w^{ch} (blessed bee god) is nowe in a manner totally abated wthin this Citty. And so wee humbly take our leaves of yor Lpp^s This xxjth of December 1625

Yor Lpp^s most humble

[Signatures of the Mayor and nine others]²

¹ Middx. Co. Records, iii 6

² B M Egerton MS. 2623, fol 30.

Unfortunately the two documents here quoted fail to tell us just when playing began again after the plague of 1625. They do indicate, however, that at least one company, and presumably others, had resumed performances before the sixth of December, and that several were performing in the third week in December. These facts suggest that the reopening came in the last week in November after the weekly deaths had fallen below the stipulated total of forty, or in the first week in December after only fifteen had been reported on the first. I know of no evidence to show whether the Privy Council acted on the suggestion of the Lord Mayor. Presumably they did not.

Such evidence as we have, then, indicates that the theatres were probably closed from at least the 27th of March, when King James died, until the last week in November, after twenty-seven plague deaths had been reported on the twenty-fourth, or the first week in December after only fifteen deaths had been reported on the first.

1630

Though the plague of 1630 was mild as compared with that of 1625,¹ the theatres were closed for seven months, only one month less than in 1625. The extant records for the 1st, 8th, and 15th of April show only one, two, and eleven plague deaths respectively, but the Privy Council sent an order to the Lord Mayor on 14 April 1630 for the suppressing of 'Meetings & Stage playes Beare-baytings, Tymbling Dancing on ye Ropes, shewes, or scights';² and three days later, on the 17th of April, ordered Sir Henry Herbert to suppress all stage plays and other assemblies for sport and pastime.³ The theatres remained quiet until November, as Malone discovered from the office-book of the Master of the Revels.

the playhouses were shut up in April, and not permitted to be opened till the 12th of November, at which time the weekly bill of those who died in London of that distemper, was diminished to twenty-nine.⁴

¹ The total number of plague deaths for 1625 was 35,417, for 1630, 1,317. See pp. 668-9. ² *M.S.C.* i. 96. ³ *Ibid.* ii. 352.

⁴ *Herbert*, p. 64. This fact is roughly verified by a letter from the Reverend Joseph Mead at Cambridge to Sir Martin Stuteville, dated 27 November 1630. 'But to go on again with my first letter, which moreover relates, that the Dunkirkers have burned houses and taken away cattle in the Isle of Wight. That all the playhouses at London were now again open, since there had died that week of the plague but 18 . . .' (Birch, *Charles I*, ii. 80.) Evidently the news-writer in question was a little late with his observation. It was the plague bill of Thursday, 11 November, which recorded twenty-nine deaths, and Herbert opened the theatres on Friday. It was the bill of Thursday the 18th which recorded eighteen deaths (see p. 669). The news-writer did not get out his letter until after the players had been at work for a week. On 29 October 1630 Sir Thomas Rowe had written the Queen of Bohemia, 'No plays these six months, and that makes our statesmen see the good use of them' (*C.S.P., Dom.*, 1629-31, p. 370).

Thus the theatres were closed for a little more than thirty weeks in 1630, from 17 April to 12 November. Apparently the plague of 1625 had made the authorities unusually cautious, for in fourteen of these thirty weeks less than forty deaths from plague had been reported, only twice were there more than seventy deaths. The theatres had been closed for twelve weeks before the first report of over forty plague deaths was entered, on the 8th of July.

1631

Although the theatres had been allowed to open in 1630 on 12 November, they must have been closed again because of plague some time between that date and 10 June 1631. There is no direct evidence of this closing order, and the weekly bills of mortality for 1631 are not extant, but the actors were evidently put under restraint again, for the following receipt was entered in Sir Henry Herbert's office-book:

Received of Mr Benfield, in the name of the kings company, for a gratuity for ther liberty gaund unto them of playnge, upon the cessation of the plague, this 10 of June, 1631.—3*l.* 10*s. 0*d.**—This (Sir Henry Herbert adds) was taken upon *Pericles* at the Globe.¹

It seems to me highly improbable that this notation should refer to the opening of seven months before, the evidence which we have shows that the King's men were not dilatory about gratuities. It must refer to a subsequent occasion. Such an occasion can scarcely have been in November or December of 1630, for we have the records of plague deaths for five weeks after the opening of 12 November: eighteen, seven, twenty, nineteen, five.² The theatres were open on 18 February 1630/1, for Sir Henry Herbert acknowledges his receipt on that day of £12 4*s.* taken by the King's men at Blackfriars.³ The closing referred to in the office-book must therefore have been between 18 February 1630/1 and 10 June 1631, when Sir Henry acknowledged the gratuity.

There is, moreover, evidence in the State papers that there was plague in and about London during this time. On 29 March 1631 the Justices of the Peace of Westminster wrote to the Privy Council giving a rather detailed account of the precautions they were taking 'on deaths of persons of the contagion of the sickness'.⁴ And on 16 June 1631 the Lord Mayor of London wrote the Privy Council as if the city were just recovering from a plague visitation: 'The sickness has been wholly withdrawn owing to the watchfulness of the officers'.⁵ I realize that this evidence does not prove that the plague was serious enough for the theatres to be

¹ *Herbert*, p. 64

² See below, p. 669.

⁴ *C.S.P., Dom.*, 1629-31, p. 557 (No. 50).

⁵ *Ibid.*, 1631-3, p. 78 (No. 10).

³ *Herbert*, p. 44.

closed, but, taken with Herbert's acknowledgement, it constitutes more than a suggestion. John Graunt's list of 274 plague deaths for the year 1631¹ as compared with 1,317 for 1630 shows that such plague as there was cannot have been very severe or, probably, very protracted. Though Graunt's figures cannot be said to prove or disprove a plague closing in 1631, they are not incompatible with the suggestion that there was a short period when playing was prohibited some time between 18 February 1630/1 and 10 June 1631.

1635

It has been asserted several times that there was a plague closing in 1635, though no order is extant, and the plague tables for that year—except for the last two weeks—have disappeared.² Hotson says, 'The London theatres had been going through hard times; plagues had closed their doors in 1635, and again, for eighteen months, in 1636–1637.'³ Professor Hyder Rollins says, 'For one thing, plagues had caused a suppression of plays in 1635 and in 1636–1637.'⁴ Professor J Q Adams implies that the theatres were closed in 1635: 'Towards the end of 1635 the plague was seriously interfering with their [the Red Bull company's] performance of plays',⁵ and gives as his authority Young's *History of Dulwich College*, i. 114. Young, on this page, refers to MSS. I, 115, which is quoted at greater length in Warner, *MSS. Dul.*, p. 54. It is a 'Bill in Chancery preferred by Dulwich College against Margaret Gray, Edward Marrant, and John Roods for the non-payment of rent upon leases of the Fortune Theatre, with the answers of the defendants; Nov., 1637. . . .'. The answer of the defendants concludes:

And they paid their rents vntill Christmas which was 12 monthe, which was Christmas 1635, and then the kinge to hinder the increase of the Plague did forbid Theaters in and about London, for to hinder concourse of people. And soe, acteing of playes being the way to rayse the rent (and forbiden), the defendants haue not euer since bene able, nor are chargeable as they conceiue, to pay rents, they being alsoe inhibited for imployeing the premises to any other vse then for playes.

Now the statement of the defendants is clearly that all was well

¹ See below, p. 672

² The fact that John Graunt's annual table of deaths in London shows a total of 10,651 burials in 1635 but *no* plague deaths ought to be enough to disprove the assertion that there was a plague closing in 1635 (see below, p. 672). Graunt's reliability may, however, have been suspected, since he records 10,651 deaths exclusive of plague in 1635, but only 9,237 deaths, including 1,317 from the plague, in 1630. Probably the increase in 1635 was due to the growth of the city, but lest Graunt's evidence should be considered insufficient it may be well to set forth other evidence that the theatres were not closed in 1635.

³ Hotson, p. 3

⁴ *Stud. Phil.* xviii (1921), 268

⁵ Adams, p. 287.

and the rent had been paid until Christmas 1635, and then the King closed the theatres, i.e. after Christmas 1635. The plague bills are extant for two years after Christmas 1635; they show that in the weeks ending 24 December 1635, 31 December 1635, and every week thereafter for three months there were no plague deaths at all. Evidently the theatres were not closed during the three months after Christmas 1635. The plague reappeared, however, in April 1636 and increased until forty-one deaths were recorded on 12 May, when Sir Henry Herbert ordered the theatres to be closed.

Clearly it is this plague closing after Christmas 1635 to which the defendants referred in November 1637. At the date of the defendants' answer, the playhouses had been closed for seventeen months, and it is no wonder that the assignees of the Fortune leases could not pay their rent.

I think we have disposed of the statement of the defendants as evidence for serious plague in 1635. There is more positive evidence that London was free from the scourge in that year. The *Calendar of State Papers, Domestic*, for 1635 records no references to the plague in London, though there are more than a dozen letters on the serious epidemic on the Continent, especially in the Low Countries. The calendar of extant references to theatrical activities in 1635 is unusually full. From these references alone we can rule out the possibility of any very long plague closing or of any closing at all in the months before the Fortune lessees paid their rent at Christmas, 1635. The title-pages of two plays, Nabbe's *Hannibal and Scipio* and Brome's *Spuragus Garden*, refer to their performance in the year 1635. The more precisely dated theatrical events of the year are as follows:

- 10 Jan. Herbert licensed Massinger's *Orator* (*Herbert*, p. 36).¹
- 6 Feb. Herbert licensed Shirley's *Coronation* (*ibid.*)
- 19 Feb. Sir Humphrey Mildmay saw a play (see Appendix, p. 677).
- 20 Feb. Herbert allowed the visiting French players to act at the Phoenix 'the too sermon daies in the weeke, during their time of playinge in Lent' (*Herbert*, pp. 60-1)
- 25 Apr. Sir Humphrey Mildmay saw *The Elder Brother* at Blackfriars (see Appendix, p. 677)
- 28 Apr. Mildmay saw a play at the Blackfriars (*ibid.*).
- 6 May. Mildmay saw *Othello* at Blackfriars (*ibid.*).
- 19 May. George Garrard wrote Wentworth about a recent quarrel at Blackfriars (*Strafford's Letters*, 1, 426)
- 1 Aug. Herbert licensed Davenant's *News from Plymouth* (*Herbert*, p. 36)

¹ It may be objected that the extracts of Malone and Chalmers from Herbert's licences are not conclusive evidence that the theatres were open. Perhaps not, but the striking contrast between the twelve months of 1635, when eight plays were licensed, and the seventeen plague months, 12 May 1636 to 2 October 1637, when not a single one was allowed, speaks for itself.

16 Sep Blagrave renewed the license for *Love's Pilgrimage* (ibid.)
 15 Oct Herbert licensed *The Lady of Pleasure* (ibid., p. 37)
 6 Nov John Greene saw *The Lady of Pleasure* (Symonds, 'Diary', p. 389)
 16 Nov Herbert licensed *The Platonic Lovers* (Herbert, p. 37).
 25 Nov Mildmay saw a play at Blackfriars (see Appendix, p. 677)
 27 Nov Mildmay saw a play (ibid.)
 8 Dec Mildmay saw *The Lady of Pleasure* (ibid.).
 11 Dec Mildmay's wife saw 'the Newe playe' (ibid.)
 16 Dec Mildmay saw a play at Blackfriars (ibid., p. 678).

1636-7

Of the several plague visitations between 1616 and 1642, that of 1636 and 1637 was second only to that of 1625 in severity. From the 1st of April 1636 to the 14th of December 1637, 13,482 plague deaths were recorded. For sixteen consecutive months more than thirty plague deaths were recorded each week, with only two exceptions. The first deaths were reported on 7 April, but the total did not reach forty until 12 May, when forty-one were announced.

Evidently the Privy Council heard that the death toll was mounting in the second week in May, though only four deaths had been reported on the 5th. On the 10th, two days before forty-one deaths were reported, they decided that the theatres should be closed.¹ Sir Henry Herbert sent his closing order to the theatres on the 12th.² Only once in the next fifteen months did the death toll drop below thirty a week. In spite of the alarming persistence

¹ M.S.C. 1.391-2. For some reason, the Privy Council issued two orders for the suppression of plays at the same sitting. The wording of the two orders is almost identical, except that one orders 'the Lo Chamblaine of the Queens ma^{ts} Household to cause the Players, that are her ma^{ts} Servants to forbear all Stage Playes & other Enterludes whatsoeuer vntill further order', and the other orders that 'the Lo Chamblaine of his ma^{ts} Household should be hereby prayed & required to cause all Stage Playes, Enterludes, Showes & Spectacles whatsoeuer, to be forthwth suppressed vntill further order'.

I know of no other record which indicates that it was thought necessary to make a distinction between the Queen's company and the other London troupes. Perhaps some matter of the prerogative of the Lord Chamberlain of the Queen's household was involved. There are several suggestions that the Queen's Chamberlain had some peculiar relationship to the players. (See 'Players'—Dorset, and the Baskerviles' statement [Fleay, *Stage*, p. 281], 'Shee the said Susan was informed, and accordinglie did petition the Right Honorable the now Earle of Leicester, then Lord Chamberlaine of the Howshoulde of the said late deceased queene Anne, who hadd a kind of Gouernm^t and suruey ouer the said Players')

² 'This day the 12 May, 1636, I received a warrant from my lord Chamberlin for the suppressing of playes and shews, and at the same time delivered my severall warrants to George Wilson for the four companys of players, to be served upon them' (Herbert, p. 65). The four companies must have been King's, Queen's, King's Revels, and Prince Charles's.

of the high death-rate, the theatres were allowed to reopen on 24 February 1636/7, though they were shortly closed again.

Sir Henry Herbert's record of this opening immediately follows his account of his closing the theatres on 12 May 1636. He says,

On thursday morning the 23 of February the bill of the plague made the number at forty foure, upon which decrease the king gave the players their liberty, and they began the 24 February 1636. [1636-7]

The plague encreasinge, the players laye still untill the 2 of October, when they had leave to play¹

Though Sir Henry indicates that the theatres were closed again because of the increase of the plague, and though the plague tables show that the death-rate was high,² there was an additional reason for the closing of the theatres. On 23 March 1636/7 George Garrard wrote to the Lord Deputy in Ireland,

Upon a little Abatement of the Plague, even in the first Week of Lent, the Players set up their Bills, and began to play in the Black-Fryars and other Houses. But my Lord of Canterbury quickly reduced them to a better Order, for, at the next Meeting at Council his Grace complained of it to the King, declared the Solemnity of Lent, the Unfitness of that Liberty to be given, both in respect of the Time and the Sickness, which was not extinguished in the City, concluding that if his Majesty did not command him to the contrary, he would lay them by the Heels, if they played again. My Lord Chamberlain stood up and said, that my Lord's Grace and he served one God and one King; that he hoped his Grace would not meddle in his Place no more than he did in his; that Players were under his Command. My Lord's Grace replied, that what he had spoken no ways touched upon his Place, &c still concluding as he had done before, which he did with some Vehemency reiterate once or twice. So the King put an End to the Business by commanding my Lord Chamberlain that they should play no more.³

Between the Archbishop and the plague, the players were put down after only a week of acting. The stormy meeting of the Privy Council to which Garrard refers must have been that of 1 March 1636/7, for in the records of that sitting we find:

Playes &c^s An order to suppresse Playes, danceing on the Ropes &c: suppressed of the tenor of that entered the 10th of May last.⁴

After this short week of activity, the theatres remained closed until 2 October 1637.⁵ One company at any rate found this long

¹ *Herbert*, p. 65.

² On 9 February there were ninety-two deaths; on 16 February, seventy-three, on 23 February, thirty-eight; on 2 March, fifty-seven, on 9 March, eighty-eight. See below, p. 670.

³ *Strafforde's Letters*, II. 56

⁴ *M.S.C.* I. 392

⁵ See below, p. 665. It is sometimes said that the theatres were allowed

period of the inhibition of acting too much for it. Beeston's young company at the Cockpit defied the restraint, as we learn from two contemporary documents. On the 12th of May 1637, just one year after Sir Henry Herbert's closing order, the following warrant is found in the Privy Council Registers:

A warrant to Iaspar Heyley Messenger to fetch before the Lords Christopher and W^m Biston Theophil Bird Ezech Fenn & Michael Moone wth a Clause to Command the Keepers of the Playhouse called the Cockpit in Drury Lane who either live in it or have relaçon to it not to permit Playes to bee Acted there till further Order. Dated y^e 12th Signed Lo A Bp of Cant Lo Keeper Lo Trearer, Lo P Seale M^r Sec Coke.¹

It is probable that the second document should be dated shortly after the preceding one, though the petition is undated and has usually been arbitrarily dated 1636. It reads as follows:

Petition of Christopher Beeston to the Council. Petitioner being commanded to erect and prepare a company of young actors for their Majesties' service, and being desirous to know how they profited by his instructions, invited some noblemen and gentlemen to see them act at his house, the Cockpit. For which, since he perceives it is imputed as a fault, he is very sorry, and craves pardon.²

This petition seems nicely worded to mollify the Council. At any rate, the consequences of his rashness were not very serious for Beeston, for on 10 June 1637, less than a month after his summons from the Privy Council, the Lord Chamberlain interceded with the Stationers' Company to protect the plays claimed by Beeston's company.³

Before the theatres were finally opened on the 2nd of October, the actors were making efforts to have the restrictions removed. At the meeting of 3 September 1637 the Council received a petition from the King's company that they be allowed to play at Michaelmas: 'Petition of the King's players; if there fall nothing

to open twice in this period, once on 23 February and once on 5 August. The notion of a second opening seems due to Chalmers. See below, pp. 666-7.

The long inhibition of the players is referred to in William Habington's 'Elegy upon the Death of Ben Jonson'. Jonson died 6 August 1637.

. . . Heaven, before thy fate,
That thou thyself might'st thy own dirges hear,
Made the sad stage close mourner for a year,
The stage, which (as by an instinct divine,
Instructed) seeing its own fate in thine,
And knowing how it ow'd its life to thee,
Prepared itself thy sepulchre to be
(*Jonson Allusion Book*, p. 221, from *Jonsonus Viribus*, 1638.)

¹ M S C. i. 392, from P C Register, Charles I, xii. 403.

² C S P, Dom, 1636-7, p. 254.

³ See above, pp. 53-5 and 328.

between this and Michaelmas, then at Michaelmas they may play, and all the schools.¹

On the 17th of September Christopher Beeston made a similar petition that his new company be allowed to play:

Whereas Christopher Beeston their Mat^{ies} Servaunt did by his humble Peti^{cōn} presented to the Boord shewe that having many young Actors lying at his Charge a long time vnpractised by reason of y^e restraint occasioned by y^e Infec^{cōn} of y^e plague in and neare London, whereby they are much disabled to perforne their desired Service, And therefore humbly besought that they might have leave to practise for y^e better performance of their duties, when they shalbee commanded It was therepon Ordered his Mat^{ie} present in Councell that the said Beeston should bee at libertie to practise his said Actors, at Michaelmas next, if by that time there bee noe considerable encrease of the Sicknesse, or that there dye not of y^e Infec^{cōn} in and about London more then there died this last weeke ²

At the same meeting the Council granted the King's men's petition on the same condition that plague deaths did not increase.

Order of the King in Council His Majesty's servants, the players, having been for a long time restrained, and having spent what they got in many years before, and having prayed that they might now be at liberty to use their quality, it is ordered as in the article preceding [i.e. the answer to Beeston's petition]³

On 24 September, the reorganized Queen Henrietta's company petitioned the Council to the same effect:

Whereas her Mat^{as} Players did by their humble Peti^{cōn} shew, that by reason of the Infec^{cōn} of the Plague in and neare about London they have for a long time, almost to their vtter vndoing (having noe other Imployment nor meanes to maintaine themselves and their families) been restrayned from vsing their quality, And therefore humbly besought their Loppes to bee restored to their former Liberty It was therepon Ordered (his Mat^{ie} present in Councell) that her Mat^{as}. said Players should bee at liberty to play at Michaelmas next, if by that time there bee noe considerable encrease nor that there dye not of the Infec^{cōn} in and about London, more then there died this last weeke.⁴

The references in these petitions to the players' suffering during

¹ *C.S.P., Dom.*, 1637, p. 403. This petition, which was merely noted on the 3rd of September, was for some peculiar reason copied in full in the records for the Council meeting on the 24th, as follows 'His Mat^{as} Servants y^e Players having, by reason of the Infec^{cōn} of the Plague in and neare London, been for a long time restrained and having now spent what they got in many yeares before and soe not able any longer to subsist & mainaine their families did by their Peti^{cōn} to his Mat^{ie} most humbly desire leave to bee now at libertie to vse their quality' (*M.S.C.* 1. 394)

² *M.S.C.* 1. 393.

³ *C.S.P., Dom.*, 1637, pp. 420 and 421 (Nos. 86 and 87)

⁴ *M.S.C.* 1. 393-4.

plague closings only repeat what we know from many other sources.

At Michaelmas the players were again disappointed, for the report on the day before had shown an increase of five deaths. Nevertheless, three days later, on the 2nd of October, after nearly seventeen months of idleness, the theatres were allowed to open, for Herbert says, 'The plague encreasinge, the players laye still untill the 2 of October, when they had leave to play'.¹ On 9 October 1637 George Garrard wrote to the Lord Deputy in Ireland, 'The Players have obtained Leave to play again . . .',² and on 3 November 1637 Sir Humphrey Mildmay saw an unnamed play at Blackfriars.³

1640

In 1640 the plague again became alarming. Although the number of deaths from this scourge increased steadily from the 1st of July until the week of 10 September, when they reached 105 and began to decline,⁴ it is not until September that we have any record that the theatres were closed. At the sitting of 11 September the Privy Council, considering that the plague 'doeth much increase in and about London', ordered that

all Players, both their Mat^s Servants and others as also the Keepers of Paris Garden bee hereby commanded and required forthwth to shut vp their Play houses, and not to exercise or play in any of them or in any other place wthin ye City or Suburbs of London till it shall please God to cease the Infec^con and that further Order shalbee given by the Boord. Hereof all the Masters and Actors of the said Play-houses are to take notice and to conforme themselves as they will answere it at their perils⁵

We do not know just when the theatres were allowed to reopen, but the plague tables show only twenty-four deaths for the week ending 29 October and seventeen for the one ending 5 November. Sir Humphrey Mildmay saw plays on the 6th, 9th, and 16th of November;⁶ Herbert licensed a play for the King's men on the 10th of November;⁷ and on the same day the King's men began their Christmas season at court.⁸ Evidently, then, the players

¹ Herbert, p. 65.

² *Strafford's Letters*, II. 118.

³ See Appendix, p. 678.

⁴ See p. 671.

⁵ M S C. 1 395 Collier (*H.E D P.* II. 34) printed a copy of this order which said that the playhouses were to close for six months, but was otherwise much the same. If the order ever contained a six months clause, it certainly was not enforced.

⁶ See Appendix, p. 679.

⁷ Shirley's *Imposture*. Herbert mentions no company, but the play was in the list of King's plays which Essex sent to the Stationers' Company (see above, p. 66), and it was printed in 1652 as 'Acted at the private House in Black Fryers' (Herbert, p. 39, and title-page of the 1652 edition).

⁸ See above, p. 100.

were allowed to begin performing in October or early in November—probably the first week in November, perhaps on the 6th, after only seventeen plague deaths had been reported on the 5th.

1641

Plague raged in London in the summer and autumn of 1641. The five weekly reports in July gave 33, 28, 42, 56, and 74 deaths, the four in August, 100, 80, 131, and 139. Every week thereafter more than one hundred deaths were reported, until the second week in November, and not until the 9th of December did the total drop below forty.¹

Obviously the theatres must have been closed in this time, though it is generally said that we have no record of the order. I think, however, that Chalmers copied the account of this plague closing from Sir Henry Herbert's office-book, though it has been confused with the account of the plague of 1636–7. Chalmers's transcript reads:

On the 12th of May, 1636, warrants were sent to the *four* companies to stop the plays, on account of the pest. Owing to the same cause, Sir Henry, upon conference with the Earl of Essex, the Lord Chamberlain, concerning the plague, which had increased to a hundred deaths a week, sent warrants, by Mr. Louens, on the 5th of August, to the several playhouses, for the purpose of preventing their representations. The plague, having decreased to eighty-six deaths a week, induced the Lord Chamberlain to open the theatres, for the profit of the players, and the amusement of the people.²

It has generally been taken for granted that this entire quotation concerns the plague of 1636–7, but I believe that only the first sentence has to do with that plague visitation, while the second sentence refers to the plague of 1641. The facts which Chalmers gives about the plague of 1636–7 are verified by Malone's extract from the office-book.³ The second sentence certainly does not refer to the same visitation, because there was no plague report on a 5 August in 1636 or 1637, there was no week when one hundred deaths were reported, and the Earl of Essex was not Lord Chamberlain in 1636 or 1637. All these facts do, however, fit the plague of 1641. On 5 August 1641, one hundred deaths were reported,⁴ and on that date the Earl of Essex was Lord Chamberlain.⁵ Furthermore, the unfamiliarity of the Earl of Essex with his new duties, since he had come into his office only ten days before on the 24th of July, may account for the fact that the closing was delayed for three weeks after the number of plague

¹ See below, p. 671.

² *Herbert*, p. 65, from *Sup. Ap.*, pp. 211–12.

³ *Ibid.*, from *Variorum*, iii. 239.

⁴ See below, p. 671.

⁵ See *M.S.C.* ii. 322.

deaths reached the accepted danger mark. Unfortunately, I cannot account for the statement about the opening of the theatres when the plague decreased to eighty-six. It seems strange that the theatres would be allowed to reopen at such a time, and the figures do not fit any of the extant plague records (4 November, 106, 11 November, 79; 18 November, 61; 25 November, 44, 2 December, 41, 9 December, 15).¹ There is evidence, however, that some time in November the players were allowed to resume, for Sir Humphrey Mildmay saw a play on the 1st of December and another on the 10th.

I think we can conclude, therefore, that Chalmers confused two plague accounts in Sir Henry Herbert's office-book, that the theatres were ordered closed on 5 August 1641, and that they were allowed to reopen shortly before the first of December, probably on the 26th or 27th of November after the report of forty-four deaths on Thursday, the 25th.

PLAGUE TABLES

The following weekly tables with their explanations are taken from John Bell's *London's Remembrancer* (London, 1665), B₂^v, B₄, C₁, C₂, and C₂^v.

The table of annual totals which follows is taken from John Graunt's *Natural and Political Observations Mentioned in a following Index and made upon the Bills of Mortality* (5th ed., London, 1676), pp. 115-16.

Instructions for the better understanding of the following TABLES

The 1 Column intimates to you the number of the Weeks, as the 1, 2, or 3. Week of the Year, beginning alwayes in December.
 The 2. the several Dayes of the Moneth in which each Week expired
 The 3. the Totalls of the *Christnings* in each of the said Weeks
 The 4. the Totalls of the *Burials*.
 The 5. the Totalls of the *Plague*
 And the 6. the Number of the Parishes infected.

I might also have added another Column to shew the *Weekly Increase or Decrease* of the *Burials*, but that is easily known by the number in the precedent Week, therefore I think it needless.

I shall here also Note unto you, that what Observations I shall make in this small Treatise shall follow the *Tables* for the 18 Years.

¹ See below, p. 671.

A TABLE of the *Christnings* and
Mortality, for the Year 1624, and 1625.

Weeks	Days of Mon	Christn	Buried	Plague	Inf
1	Decemb 23	165	183	0	0
2	30	176	211	0	0
3	January 6	199	220	1	1
4	13	194	196	1	1
5	20	160	240	0	0
6	27	178	226	0	0
7	February 3	178	174	3	1
8	10	161	204	5	2
9	17	181	211	3	1
10	24	190	252	1	1
11	March— 3	185	207	0	0
12	10	196	210	0	0
13	17	175	262	4	3
14	24	187	226	8	2
15	31	133	243	11	4
16	April— 7	184	239	10	4
17	14	154	256	24	10
18	21	160	230	25	11
19	28	131	305	26	9
20	May— 5	158	292	30	10
21	12	140	332	45	13
22	19	182	379	71	17
23	26	145	401	78	16
24	June— 2	123	395	69	20
25	9	125	434	91	25
26	16	110	510	165	31
27	23	110	640	239	32
28	30	125	942	390	50
29	July— 7	114	1222	593	57
30	14	115	1741	1004	82
31	21	137	2850	1819	96
32	28	155	3583	2471	103
33	August— 4	128	4517	3659	114
34	11	125	4855	4115	112
35	18	134	5205	4463	114
36	25	135	4841	4218	114
37	Septemb 1	117	3897	3344	117
38	8	112	3157	2550	116
39	15	100	2148	1672	107
40	22	75	1994	1551	111
41	29	78	1236	852	103
42	October 6	77	838	538	99
43	13	85	815	511	91
44	20	91	651	331	76
45	27	77	375	134	47
46	Novemb 3	82	357	89	41
47	10	85	319	92	35
48	17	88	274	48	22
49	24	88	231	27	16
50	Decemb. 1	93	190	15	12
51	8	90	181	15	7
52	15	94	168	6	5
The Totals—		6983	54265	35417	

A TABLE of the *Christnings* and
Mortality for the Year 1629,
and 1630

Weeks		Days of Mon	Christn	Buried	Plague	Inf
1	Decemb	24	198	141	0	0
2		31	184	145	0	0
3	January	7	196	156	0	0
4		14	198	140	0	0
5		21	180	150	0	0
6		28	204	147	0	0
7	February	4	203	151	0	0
8		11	201	124	0	0
9		18	201	163	0	0
10		25	179	162	0	0
11	March—	4	219	170	0	0
12		11	220	161	2	2
13		18	187	153	4	1
14		25	205	172	0	0
15	April—	1	189	161	1	1
16		8	204	183	2	2
17		15	203	173	11	6
18		22	218	188	7	3
19		29	192	165	3	2
20	May—	6	177	196	15	6
21		13	175	194	13	9
22		20	158	187	20	10
23		27	158	209	24	8
24	June—	3	180	193	17	10
25		10	159	192	19	13
26		17	126	180	13	8
27		24	174	205	19	8
28	July—	1	149	209	25	12
29		8	141	217	43	16
30		15	148	250	50	20
31		22	163	229	40	16
32		29	172	279	77	26
33	August—	5	140	250	56	15
34		12	142	246	65	19
35		19	184	269	54	14
36		26	163	270	67	22
37	Septemb	2	159	230	66	19
38		9	167	259	63	25
39		16	175	264	68	18
40		23	168	274	57	22
41		30	165	269	56	22
42	October	7	186	236	66	26
43		14	166	261	73	28
44		21	191	248	60	22
45		28	164	214	34	16
46	Novemb	4	154	242	29	16
47		11	176	215	29	15
48		18	201	200	18	9
49		25	210	226	7	6
50	Decemb	2	206	221	20	12
51		9	150	198	19	11
52		16	187	217	5	4

The Totals—9315 10554 1317

A TABLE of the *Christnings* and
Mortality for the Year 1635,
and 1636

Weeks		Days of Mon	Christn	Buried	Plague	Inf
1	Decemb	24	231	170	0	0
2		31	195	174	0	0
3	January	7	217	189	0	0
4		14	242	174	0	0
5		21	220	190	0	0
6		28	214	171	0	0
7	February	4	227	183	0	0
8		11	234	160	0	0
9		18	207	203	0	0
10		25	198	238	0	0
11	March—	3	221	198	0	0
12		10	231	194	0	0
13		17	244	187	0	0
14		24	215	177	0	0
15		31	193	196	0	0
16	April—	7	202	199	2	1
17		14	221	205	4	2
18		21	204	205	7	3
19		28	271	210	4	3
20	May—	5	197	206	4	3
21		12	199	254	41	11
22		19	171	244	22	8
23		26	160	263	38	11
24	June—	2	189	276	51	13
25		9	153	275	64	15
26		16	145	325	86	16
27		23	149	257	65	12
28		30	141	273	82	15
29	July—	7	152	265	64	16
30		14	142	298	86	18
31		21	146	350	108	19
32		28	183	365	136	29
33	August—	4	152	394	181	35
34		11	166	465	244	35
35		18	167	546	284	43
36		25	161	690	380	45
37	Septemb	1	163	835	536	51
38		8	153	921	567	55
39		15	166	1106	728	60
40		22	172	1018	645	64
41		29	168	1211	796	57
42	Octob—	6	170	1195	790	62
43		13	164	1117	682	59
44		20	174	855	476	52
45		27	133	779	404	58
46	Novemb	3	153	1156	755	67
47		10	164	966	635	64
48		17	143	827	512	59
49		24	162	747	408	46
50	Decemb	1	168	550	291	48
51		8	175	385	143	34
52		15	134	324	79	23

The Totals—9522 23359 10400

A TABLE of the *Christnings* and
Mortality for the Year 1636,
and 1637.

Weeks	Days of Mon	Christn				Inf
		Buried	Plague			
1	Decemb 22	157	263	67	23	
2	29	156	318	108	26	
3	January 5	162	333	118	33	
4	12	157	266	66	21	
5	19	172	223	51	18	
6	26	199	248	69	24	
7	February 2	213	293	92	25	
8	9	185	270	92	31	
9	16	186	250	73	21	
10	23	166	218	38	17	
11	March— 2	186	214	57	25	
12	9	204	274	88	29	
13	16	193	255	67	29	
14	23	177	222	57	25	
15	30	194	299	101	30	
16	April— 6	171	250	86	30	
17	13	187	235	67	26	
18	20	188	252	81	32	
19	27	162	264	92	28	
20	May— 4	168	251	72	31	
21	11	163	242	85	29	
22	18	157	250	66	27	
23	25	172	255	67	23	
24	June— 1	135	232	61	25	
25	8	127	218	58	26	
26	15	140	223	93	29	
27	22	160	246	83	28	
28	29	142	314	133	36	
29	July— 6	147	303	141	34	
30	13	145	254	109	32	
31	20	148	263	125	36	
32	27	143	256	86	27	
33	August— 3	160	223	63	26	
34	10	146	228	62	27	
35	17	144	213	49	18	
36	24	164	178	38	19	
37	31	168	170	25	13	
38	Septemb 7	152	181	31	14	
39	14	133	171	19	9	
40	21	195	150	19	10	
41	28	176	167	24	13	
42	October 5	212	135	14	9	
43	12	213	164	14	10	
44	19	199	135	9	5	
45	26	225	151	7	5	
46	Novemb 2	210	160	12	7	
47	9	203	186	9	5	
48	16	210	190	2	2	
49	23	218	190	5	3	
50	30	214	173	11	8	
51	Decemb. 7	227	168	14	8	
52	14	229	173	10	8	
The Totals—		9160	11763	3082		

A TABLE of the *Christnings* and
Mortality, for the Year 1639,
and 1640.

Weeks	Days of Mon	Christn				Inf
		Buried	Plague			
1	Decemb 19	219	197	3	2	
2	26	180	143	4	2	
3	January 2	210	172	8	5	
4	9	217	184	2	2	
5	16	186	178	2	2	
6	23	189	181	1	1	
7	30	201	220	0	0	
8	February 6	213	213	1	1	
9	13	215	217	3	3	
10	20	229	257	1	1	
11	27	224	222	1	1	
12	March— 5	249	233	3	2	
13	12	229	263	3	3	
14	19	224	232	4	3	
15	26	230	236	4	4	
16	April— 2	239	247	3	2	
17	9	188	231	1	1	
18	16	209	208	4	4	
19	23	225	219	2	2	
20	30	213	239	3	3	
21	May— 7	217	212	5	3	
22	14	220	219	6	3	
23	21	194	219	13	7	
24	28	198	193	10	4	
25	June— 4	209	224	19	8	
26	11	165	238	34	10	
27	18	180	236	15	6	
28	25	175	207	25	9	
29	July— 2	193	213	26	7	
30	9	179	209	26	11	
31	16	157	225	30	12	
32	23	189	250	41	11	
33	30	181	237	52	17	
34	August— 6	210	266	68	19	
35	13	215	298	81	21	
36	20	195	320	98	24	
37	27	209	336	89	25	
38	Septemb 3	219	343	98	27	
39	10	219	331	105	24	
40	17	193	331	98	25	
41	24	210	332	94	23	
42	October 1	197	314	69	22	
43	8	201	314	63	27	
44	15	217	294	55	19	
45	22	158	260	42	18	
46	29	181	246	24	13	
47	Novemb 5	192	210	17	12	
48	12	200	240	33	17	
49	19	201	228	23	12	
50	26	234	224	13	8	
51	Decemb 3	208	220	9	6	
52	10	200	219	6	4	
53	17	245	271	10	5	
The Totals—		10850	12771	1450		

A TABLE of the *Christnings* and *Mortality* for the Year 1640, and 1641.

Weeks	Days of Mon	Christn	Buried	Plague	Inf.
1	Decemb 24	235	374	4	4
2	31	202	322	3	2
3	January 7	210	220	3	2
4	14	184	194	4	1
5	21	206	222	5	4
6	28	210	218	3	3
7	February 4	222	214	2	2
8	11	230	235	6	6
9	18	230	219	5	3
10	25	221	259	3	2
11	March— 4	222	232	2	1
12	11	209	242	2	2
13	18	205	233	3	2
14	25	221	234	3	3
15	April— 1	228	226	8	4
16	8	218	272	5	3
17	15	216	229	4	3
18	22	234	267	7	7
19	29	193	225	7	6
20	May— 6	208	241	12	8
21	13	204	254	13	10
22	20	191	234	11	10
23	27	192	245	16	10
24	June— 3	168	289	27	13
25	10	191	300	20	13
26	17	138	268	19	11
27	24	174	256	15	10
28	July— 1	171	305	33	15
29	8	161	304	28	17
30	15	163	311	42	17
31	22	190	376	56	16
32	29	183	458	74	28
33	August— 5	212	467	100	25
34	12	179	507	80	28
35	19	192	558	131	30
36	26	203	610	139	35
37	Septemb 2	201	703	183	36
38	9	202	659	185	38
39	16	206	652	197	38
40	23	210	660	239	50
41	30	176	630	204	50
42	Octob — 7	202	654	239	49
43	14	196	604	234	54
44	21	198	518	184	48
45	28	174	464	144	36
46	Novemb 4	177	408	106	31
47	11	183	337	79	25
48	18	209	316	61	20
49	25	223	296	44	16
50	Decemb. 2	198	279	41	17
51	9	209	245	15	10
52	16	190	246	17	10
The Totals—		10370	18291	3067	

A TABLE of the *Christnings* and *Mortality* for the Year 1641, and 1642.

Weeks	Days of Mon	Christn	Buried	Plague	Inf.
1	Decemb 23	213	208	15	9
2	30	196	267	51	23
3	January 6	213	253	26	14
4	13	193	202	11	9
5	20	180	208	14	8
6	27	235	234	31	16
7	February 3	213	214	29	15
8	10	259	250	23	14
9	17	215	187	14	7
10	24	210	231	26	9
11	March— 3	237	239	17	10
12	10	232	232	18	11
13	17	206	214	5	5
14	24	203	219	13	5
15	31	221	204	17	11
16	April— 7	211	213	23	13
17	14	191	190	20	11
18	21	211	205	22	10
19	28	211	239	20	11
20	May— 5	193	241	21	15
21	12	198	230	29	11
22	19	201	245	25	15
23	26	174	217	27	15
24	June— 2	174	242	37	16
25	9	165	208	25	14
26	16	157	202	23	15
27	23	177	178	14	10
28	30	167	164	15	7
29	July— 7	170	163	18	12
30	14	165	165	24	12
31	21	192	170	24	12
32	28	200	187	29	18
33	August— 4	213	185	30	13
34	11	235	224	48	14
35	18	235	224	48	18
36	25	219	236	58	13
37	Septemb. 1	237	227	60	20
38	8	188	274	70	21
39	15	218	279	66	23
40	22	228	351	103	23
41	29	206	362	126	33
42	Octob — 6	205	331	83	24
43	13	235	281	81	29
44	20	227	315	98	29
45	27	190	275	51	23
46	Novemb 3	198	275	51	22
47	10	186	232	37	15
48	17	217	303	46	21
49	24	219	256	13	10
50	50	223	250	19	13
51	8	228	250	18	9
52	15	181	247	12	10
The Totals—		10670	12167	1824	

*The Table of Burials, and Christnings,
in London*

<i>Anno Dom</i>	<i>97 Parishes</i>	<i>16 Parishes</i>	<i>Out- Parishes</i>	<i>Buried in all</i>	<i>Besides of the Plague</i>	<i>Christned</i>
1615	2446	3791	1613	7850	37	7682
1616	2490	3876	1697	8063	9	7985
1617	2397	4109	1774	8280	6	7747
1618	2815	4715	2066	9596	18	7735
1619	2339	3857	1804	7999	9	8127
1620	2726	4819	2146	9691	21	7845
1621	2438	3759	1915	8112	11	8030
1622	2811	4217	2392	8943	16	7894
1623	3591	4721	2783	11095	17	7945
1624	3385	5919	2895	12199	11	8299
1625	5143	9819	3886	18848	35417	6983
1626	2150	3285	1965	7401	134	6701
1627	2325	3400	1988	7711	4	8408
1628	2412	3311	2017	7740	3	8564
1629	2536	3992	2243	8771	0	9901
1630	2506	4201	2521	9237	1317	9315
1631	2459	3697	2132	8288	274	8524
1632	2704	4412	2411	9527	8	9584
1633	2378	3936	2078	8393	0	9997
1634	2937	4980	2982	10399	1	9855
1635	2742	4966	2943	10651	0	10034
1636	2825	6924	3210	12959	10400	9522
1637	2288	4265	2128	8681	3082	9160
1638	3584	5926	3751	13261	363	10311
1639	2592	4344	2612	9548	314	10150
1640	2919	5156	3246	11321	1450	10850
1641	3248	5092	3427	11767	1375	10670
1642	3176	5245	3578	11999	1274	10370

THE RECORDS OF SIR HUMPHREY MILDMAY¹

THE diary and account-book of Sir Humphrey Mildmay, from which the following extracts are taken, give us a valuable record of the London theatre in the reign of Charles I. So far as I know, it is the most complete account of any individual's theatre attendance which exists for the Elizabethan period.

The manuscript, which is preserved in the British Museum (Harr. MS. 454), is a large book, $11\frac{1}{2} \times 7\frac{1}{2}$ inches. The diary occupies the front portion and consists of 104 leaves covering the period 3 July 1633 to 9 July 1652; the accounts, which are entered in the back of the same manuscript book reversed, consist of 75 leaves covering the period from 21 January 1631/2 to 22 July 1652. Both diary and accounts are so closely written that they are sometimes difficult to decipher, though the hand is not a bad one. In his history of the family (*A Brief Memoir of the Mildmay Family* [London: John Lane, The Bodley Head, 1913]) Lieutenant-Colonel Herbert A. St. John Mildmay says that a copy of this diary was sold at Sotheby's on 10 July 1857, and is probably the one which is now the property of Mr. Humphrey St. John-Mildmay, of Shoreham, Kent. The second part of Sir Humphrey Mildmay's diary, from 11 July 1652 to 2 June 1666, is now among the papers of the Marquis of Ormond at Kilkenny Castle.

Sir Humphrey Mildmay (1592-?1666) was the oldest surviving son of Sir Anthony Mildmay, of Danbury, Essex, and the grandson of Sir Walter Mildmay, of Apethorpe, Northamptonshire, Chancellor of the Exchequer to Queen Elizabeth. His younger brother, Sir Henry Mildmay, was the Master of the Jewel House under Charles I who deserted the royalists in 1641 and was imprisoned as a regicide in 1660. Another brother, Anthony, who is frequently mentioned in the diary and who seems to have been Sir Humphrey's boon companion, was a sewer at the Court of Charles I, later one of the four gentlemen in attendance on the king in the last months of his life, and, after the execution, custodian of the royal children at Carisbrooke (see the *D.N.B.* accounts of Sir Walter and Sir Henry Mildmay, Lieutenant-Colonel Mildmay's *Memoir*, and the *Visitations of Essex*).

Sir Humphrey was less active in public affairs than his two brothers. He seems to have concerned himself chiefly with the management of his estates and the social pleasures of London, dividing his time between London and Danbury, in Essex, with occasional visits to his estate at Queen Camel, Somerset.

The diary, which gives a short account of from one to five lines

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of nearly every day Sir Humphrey spent in London and of many of those he spent in the country, is generally little more than a bare relation of activities. It gives ample evidence, however, that the author was a regular patron of the theatres, since he recorded about six visits a year in the ten years between the opening of the account-book in January 1631/2, and the closing of the theatres at the beginning of the Civil War. Whenever there is a lapse of two months or more in the records of dramatic entertainment, it is almost invariably accounted for by Sir Humphrey's absence from London or by some temporary prohibition of acting. It is unfortunate that his theatrical items are not more explicit.

So far as I know, most of these extracts from Sir Humphrey's diary have never been published before Collier noticed about one-third of them (*H.E.D.P.*, vols. i and ii, *passim*), but since Collier is most suspect in his handling of just this sort of material not much use has been made of his extracts. There is, however, no evidence that Collier tampered with the manuscript except, perhaps, in one place. On 30 May 1633 Sir Humphrey recorded (fol. 180) a payment for spurs to 'M^r Shakespere his man'. A modern hand, slightly disguised, has written in the margin opposite, 'No Player now'. Since Collier inserted a short speculation as to the meaning of 'these remarkable words' in the first edition of his *History of English Dramatic Poetry* (i. 469, and ii. 42 n.), one suspects that he wrote the marginal note himself; Sir Edmund Chambers speaks of it as 'a clear forgery' (Chambers, *Shakespeare*, ii. 386-7). Though his other extracts are not altogether accurate and a few are complete misreadings (such as 'Dorcrutch' for 'Bor Anth' in the accounts for 8 June 1633, and 'Com. Panheard' for 'Company eod' in those for 27 January 1633/4, see *H.E.D.P.*, i. 482 n. and 489 n.), they are not fabrications.

I have taken all references to plays, masques, or theatres from the beginning of the diary and accounts through the year 1643. Other references to purchases of books, political and social events, or merely amusing activities I have ignored unless they seemed to have some bearing on the play records, though in one or two instances the temptation to quote has proved too much for me.

The entries are given in chronological order; the record from the account-book is listed first and marked 'A', followed by the entry from the diary, marked 'D'. Occasionally there is the record of a play in the diary with no corresponding record in the accounts, or vice versa. Since the diary does not begin until some eighteen months after the beginning of the account-book, the first dozen or so entries from the accounts stand alone.

1631/2, Jan 26 or 27. A, 183^v. 'To a play wth Sr ffra:

Wortely : 00-02-06

1632, June 25. A, 182v. 'To Marke Waxe, ets & a playe

00-03-00

1632, Nov. 17 A, 181^v 'To a play = 17 00-01-06'
 1632, Nov. 30 A, 181^v. 'To a playe ets [?] the laste A 00-04-00'
 1632, Dec. 19-22 A, 181. 'Expences att a playe wth my
 wyfe 00-07-06'
 1632/3, Jan. 16 A, 181. 'To a play eod. 00-01-00'
 1632/3, Jan 22. A, 181 'To a play att the bla ffryers = 22 00-01-00'
 1633, May 14 A, 180 'To a playe eod 00-02-00'
 1633, May 16 A, 180 'To a play that day beinge Thurs-
 day att the globe 00-02-00'
 1633, May 23 A, 180. 'To a play Called Rolloe, & the
 globe 23
 (Fletcher's *Rollo, Duke of Normandy or the Bloody
 Brother.*)
 1633, June 6. A, 179^v 'To a pretty & Merry Conedy att
 the Cocke 00-01-00'
 (The Phoenix, or Cockpit, in Drury Lane)
 1633, June 8-10. A, 179^v. 'To a playe att the globe, wth
 Bor [?] Anth 00-01-06'
 1633, July 18 A, 179. 'To a playe att the globe this 18th 00-01-10'
 1633/4, Jan 14 A, 178^v 'To M^r and my selfe att a play
 14 00-03-00'
 1633/4, Jan 21. A, 178. 'To a playe att Bla: fryers eod
 D, 5^v. '21: Ja warde was hanged att grayes Inn lane,
 eande, & one att longe lane eande for a foule rape'
 (Apparently the criminal news drove the play from Sir
 Humphrey's mind.)
 1633/4, Jan. 22. A, 178. 'To a playe att the fryers, the
 Witts 00-01-00'
 D, 5^v. '22: att a playe att the bl = fryers.' (The play
 is Davenant's; Sir Henry Herbert had licensed it only
 three days before. The entry in the accounts is undated,
 but its position between entries for 21 January and
 23 January, together with the diary entry, makes the
 date clear)
 1633/4, Jan. 27 A, 178 'To a playe wth Company eod . . . 00-03-00'
 D, 5^v. '... this day I was att the Newe play et'
 1633/4, Feb 3. A, 178 'To a Coachman that day . . . 00-01-00'
 D, 5^v. 'att nighte in the strande, att the lodgeinge of
 Mons^t: Barre where wee supped, & sawe the stately
 Masque . . . ' (The masque performed this night was
 Shirley's *Triumph of Peace*.)
 1633/4, Feb. 6. A, 178. 'for a boate, to Whitehall: eod 00-00-06'
 'To a barbir for my bearde ets 00-01-06'
 'For a booke & the play of pastorell [?] 00-02-00'
 D, 5^v. '... this nighte I was att Whitehall att the
 daunceinge & playe, & laye all nighte wth Bor Anth.'
 (The dates are uncertain here, but both accounts and
 diary entries seem to belong to 6 February. The play
 at court this night was Shirley's *Ganester*)
 1633/4, Feb. 7. A, 178. (Nothing of plays in this day's
 accounts)
 D, 5^v. 'I came home to dynner, wente to th bl = fry-
 ers wth M^r Prince. . . . '

1633/4, Feb 13 A, 178 'To a Middwife & a Nurse to Ben Wallinger his Childe this 13th of feb oo-12-00'

D, 5^v. ' . . . this nighte was againe the famous Masque before there Mat^s att Marchant Taylers hall in London
' (This was the second performance of Shirley's *Triumph of Peace*)

1633/4, Feb 18 A, 178 'for the Masque of his Ma eod oo-00-06'

D, 5^v. ' . . . att nighte was pformed his Mat^s Masque of Lordes et att Whitehall.' (The masque was Carew's *Coelum Britannicum*.)

1633/4, Mar 20 A, 177^v 'To a base play att the Cocke pitt eod oo-01-06'

D, 6. ' . . . this after noone J wente to the Cocke pitt to a playe wth Bor Anth a fooleishe one

1634, May 1 A, 176^v. 'To a Newe play Called the spar-tan Lady oo-01-03'

D, 6^v ' . . . after dynner att a play alone (This play, by Lodowick Carlell, is not extant. It was entered in the Stationers' Register, 4 September 1646. Sir Humphrey's record gives us the date of the play, since he calls it new)

1634, May 8 A, 176^v. 'To a play wth Bor Ch Abdy. 8 oo-01-00'

D, 6^v ' . . . this day dined My Brother Abdy wth mee, & then wee wente to the playe together'

1634, May 21. A, 176^v 'To a playe wth Company 21 oo-06-00'

D, 7. ' . . . after dynner wth Sr Henry Skipwith My wife, Ned Boteler, Nann Mildmay att the play Called Lasander & Callista, beinge a poem)' (This play was probably *The Lover's Progress*, in which Lisander and Calista are the leading characters. Several scholars think it was a revision of *The Wandering Lovers*, licensed to the King's men, 6 December 1623. Mildmay's title may indicate the one used on the playbills for this performance, or it may indicate his familiarity with the French romance of the same name on which the play was based)

1634, Nov. 9. A. (There is no entry in the accounts for the ninth.)

D, 8. ' . . . att nighte to the Courte wth a freinde to see Catteline Acted)' (This performance of Jonson's play is first recorded here. Perhaps the court performance led to the second edition of 1635)

1634, Nov. 29. A, 175^v. 'To a play after dynner wth Dr Doriela: 29 oo-04-00'

D, 8^v. ' . . . att dynner Anthie Croftes Ser. Ma Went-worth from thence to a playe a fine one'

1634, Dec. 12 A, 175 'To a play wth the 2^o Southlandes 12 oo-04-06'

D, 8^v. 'To a play of Loue & honnor wth the 2^o Southlandes (Davenant's trag-comedy, which had been licensed to the King's men three weeks before, on the 20th of November Mildmay evidently saw the play at the Blackfriars.)

1634, Dec 29	A (No entry)	
D, 9	'... This nighte Dame Sisly Croftes Supped heere w ^t her sweete harte Mr Tho: Kilhgrae .	
1634/5, Feb 14.	A (No entry)	
D, 9 ^v	'beinge St Vallentine was a wett day, . . . att nighte wee both of vs wayted onn My Lady Cooke to a pretty Masque of Ladyes, . . .' (In the margin is written, 'The Masque' This masque was probably Davenant's <i>The Temple of Love</i> , which was first pre- sented by the Queen and her ladies on Shrove Tuesday, but the Venetian ambassador wrote that it was re- peated three times)	
1634/5, Feb. 19	A, 174 ^v 'To Expences Jn wine ets 19	00-03-00'
D, 9 ^v	'att home vntill dynn ^r To a play, & to Supper came good Company Jn plenty'	
1635, Apr. 25	A, 173 ^v 'To a playe eod: Called the Elder Brother	00-01-00'
D, 10 ^v	'... after dynner to the Elder Brother att the bla: ffryers & was idle ' (Fletcher's play, which had probably been revised by Massinger [E. H. C. Oliphant, <i>The Plays of Beaumont and Fletcher</i> , pp 230-4] It was presented at court in the following Christmas season)	
1635, Apr. 28	A, 173 ^v 'Expended att the bla fryers— 28	00-03-00'
D, 10 ^v	'... this after Noone, J spente att a playe w ^t h good Company'	
1635, May 6.	A, 173 ^v 'To other Expenses 5 6. 7 8. et 9	00-07-02'
D, 10 ^v	'not farre from home all day att the bla: ffryers & a play this day Called the More of Venice ' (Shake- speare's <i>Othello</i> . It was presented at court 6 December 1636.)	
1635, Nov 25.	A (No entry in the accounts for the twenty-fifth)	
D, 12 ^v	'... after dynner to a fooleishe play att the fryers, . . .	
1635, Nov 27.	A, 172 ^v 'To a playe w ^t h Dr Doriila 27	00-03-00'
D, 12 ^v	'... the after Noone J spente w ^t h the Dr att a playe & came home Jn peace '	
1635, Dec 8.	A, 172 'To the playe Called the La. of pleasure	00-01-00'
D, 13.	'... dined w ^t h Rob Dowgill wente to the La: of pleasure & sawe that rare playe came home late Supped . . .' (Shirley's comedy. It had been licensed two months before. Since it was printed two years later as a Queen's men's play, Mildmay must have seen it at the Cockpit. The account-book entry is not dated, but it occurs between the items for the 6th and the 10th, and the diary shows that it belongs to the 8th)	
1635, Dec. 11.	A. (No entry in the accounts for the eleventh.)	
D, 13.	'To dynner came S ^r Chr: Abdy & wente to the Newe playe w ^t h my wife J wente abroade by myselfe to worse places alone '	

1635, Dec. 16. A, 172 'To a playe att bla' fryers wth good Company 00-03-06'
 D. (No diary entries from 14 December to 20 December.)

1637, Nov. 3. A, 169. 'To my Exp att the playe ets: 3 . . . 00-02-06'
 D, 18v. ' . . . dined att home & wento the fryers blacke to a play & home to Supper & bed in Peace'

1637/8, Feb 3. A, 168v. 'Expenses att White hall ets . . . 00-05-00'
 D, 20. 'a Sad durty wett & windy Morneinge| I wente to Westmi by water & dined wth mr Layton & Came home by Ned Herris et wth Ben Wallinger J have beime all soe & Scene a sawsie Accoumpt| To White hall I wente Supped wth Mr Secretary Cooke & Came home durty & weary| the playe beinge full'

1637/8, Feb. 5. A, 168v. 'Expences in botehire & the play. 5 00-02-06'
 D, 20. 'dined wth Dr Doriela, Wente & sawe the fool-eishe Newe play . . .'

1638, Oct. 27. A, 167v. 'To see the foxe playe wth fra: Wortley 00-04-06'
 D, 21v 'fayre & Cleere all this day I wente to Westmi dined att Whitehall & after dynner to the tox playe = att bl fryers wth my Cozen fra. Wortley & my Brother Anth: & Came Jn Peace to Supper & bedd, I bles god.' (Jonson's *Volpone*, generally called by its subtitle in this time It was acted at court two weeks later. The account-book entry is undated. It stands between entries for 26 October and 3 November The diary shows that it should be dated 27 October)

1638/9, Feb 12. A, 167. 'To a playe & after supper eod 00-05-00'
 D, 22v. ' . . . To a play wth mrs James, & to supper wth Dr Doriela & Tho Chichley & home.'

1638/9, Feb. 13. A. (Nothing about plays in the accounts.)
 D, 22v. ' . . . then I wente to a playe wth Dr Doriela & home late.'

1638/9, Feb. 14. A. (Nothing about plays in the accounts)
 D, 22v. ' . . . after Noone I wente to a playe & was soe Jmployed that day.'

1638/9, Feb. 18 A, 166v. 'To him att the playe Jn full 00-06-00'
 D, 23. ' . . . dined wth M^rs James & wente to a playe wth her . . . ' (The accounts entry is one of several undated items between February 17 and February 19. The diary indicates the proper date.)

1639, May 18 A, 166v. 'To the Alchemist eod 00-05-00'
 D, 23v. ' . . . home to dynner| after to a playe wth M^rs James & her goodman, a wett day . . . ' (The King's men owned Jonson's play. Since this is just about the time that the company usually moved from the Blackfriars to the Globe, it is difficult to tell which theatre Mildmay visited.)

1639, May 21. A, 166v. 'To the Mad louer. 21 00-06-00'
 D, 23v. ' . . . after Noone To the playe wth' (Fletcher's

play belonged to the King's men Mildmay probably saw it at the Globe, though the company may still have been at Blackfriars.)

1639, Nov. 8. A, 164 'To a playe' 8 00-02-00'
 D, 27^v ' . . to dynner from thence wth my Lawer M^r
 Banfeilde to see a playe . . .

1639, Nov 14 A, 164 'To Jone & a playe 00-02-00'
 D, 27^v ' . . To dynner & then to a playe . . . (The
 account entry is undated, between entries for 8 No-
 vember and 17 November. The diary entry indicates
 that the probable date is 14 November)

1640, May 8. A, 162^v. 'Expended att a play 8 00-03-00'
 D, 31^v. ' . . . to a playe & loitred all the day

1640, May 15 A, 162^v. 'To the playe house wth my wife &
 Company 00-11-00'
 D, 31^v ' . . . to dynner & then to the Newe play att
 Bl fryers wth my Company where I loste the whole
 day

1640, Nov. 6. A, 158. 'To Pigge & the Play' 6 00-02-06'
 D, 36^v ' . . . after Noone to a playe all the day ets
 (The Privy Council had ordered all theatres closed
 because of plague on 11 September in this year. It
 has not been known heretofore when they were
 allowed to reopen, but Mildmay's records show that
 they were functioning at least as early as the 6th of
 November.)

1640, Nov 9 A, 158. 'To a play 9. wth my Wife & Com-
 pany that 00-09-00'
 D, 36^v ' . . . Came home to dynner & founde good
 Company there after Noone to a playe

1640, Nov 16. A, 158. 'To a Playe wth good Company:
 16 00-08-00'
 D, 36^v. ' . . . after Noone wth my wife & Pretty Cozen
 to a playe & home late

1640/1, Feb 15. A, 157^v. 'To a Playe eod : 15 00-08-06'
 D, 38^v. ' . . . to dynner & soe to the playe & supper
 wth Dr Doriela & late home to bed

1641, May 18. A. (No record of a play in accounts.)
 D, 40^v. ' . . . to the Hall J wente by boate, to dynner
 & after I loitered att a playe

1641, May 19 [?] A, 156^v. 'To the play att Blacke fryers 00-01-06'
 D. (No diary record of a play. This accounts entry is
 undated and comes between entries dated 19 May and
 20 May. In spite of this fact one is tempted to think
 that it refers to the diary account of the 18th, for there
 is only one play record in the accounts and one play
 record in the diary between the theatre entries of 15 Fe-
 bruary 1640/1 and 24 May 1641.)

1641, May 24. A, 156. 'To a playe ets 00-01-08'
 D, 40^v. ' . . . after Noone I Loitered att a playe et

1641, Dec. 1. A, 154^v. 'To a playe 1: Decembris 00-02-00'
 D, 46. ' . . . after Noone to a Playe & home to Supper

& bed, . . .' (This account affords our best evidence of the date of the opening of the theatres after the plague of the summer and autumn of 1641)

1641, Dec 10. A. (No play expenses in the accounts about this date)

D, 46 ' to dynner & after to a play . . .

1643, July 18 (?). A, 148 'To My Expences att the Danceinge of the Ropes wth all oure famely. 00-03-06'

D, 60 ' . . to the Danceinge of the Ropes wth all oure famely this after Noone . . . (The entry in the accounts is undated and comes between entries for 19 July and 20 July. It must, however, refer to the same occasion as the diary of the 18th, the dates in the diary seem more trustworthy, since each separate entry is dated there)

1643, Aug. 21 A, 147^v. 'To a Playe & other foleryes , 00-02-01'

D, 60^v ' . . I was att a Playe & home Late to Sup

1643, Nov. 16 A, 146 'To a Playe of Warre . . . 00-00-06'

D, 62^v ' . . then wth Company to a Playe where was a Disaster home to Sup ' (The accounts entry is undated but comes between entries dated 15 November and 21 November. The diary makes it evident that the date should be the 16th)

In addition to its value for the individual facts recorded, Sir Humphrey's diary as a whole suggests several interesting generalizations. It is noticeable that though he does not, as a rule, give the name of the theatre he visited, Blackfriars is clearly his favourite. He mentions it fourteen times, the Globe four times, and the Cockpit, or Phoenix in Drury Lane, three times. The plays which he refers to by title indicate that he visited the Blackfriars four times and the Cockpit once when no theatre is named. The Fortune, the Red Bull, and Salisbury Court are not mentioned at all. Mildmay's preference for the Blackfriars and his neglect of the Fortune and Red Bull agree with other evidence of the popularity of the Blackfriars with the upper classes (though proximity probably was an influence on Mildmay; see the entry for 6 May 1635) and the low reputation of the other two. One would have expected him to attend the Salisbury Court occasionally, and it may be that he simply neglects to mention it.

The accounts are also interesting as confirmation of Malone's statement that 'the king's company usually began to play at the Globe in the month of May' (*Variorum*, iii. 70-1). Apparently the precise day in May for the transfer depended on the season, for Mildmay was at the Globe on the 16th and 23rd in 1623 and at the Blackfriars on the 6th in 1635, the 15th in 1640, and 19th in 1641. He was usually out of town at the probable time of transfer back to Blackfriars in the winter. His earliest autumnal attendance at a play was 27 October 1638, when he saw Jonson's *Volpone* at Blackfriars.

In the ten years following January 1631/2—he mentions no dramatic entertainment in 1642—Sir Humphrey records his attendance at fifty-seven plays and four court masques. Though in most instances he gives no titles, all the masques can be identified, and on twelve occasions he mentions the name of the play he saw. If we can assume that Sir Humphrey specifically mentioned the name of a play because he thought it somewhat above the ordinary run, then his taste, as demonstrated by the relative popularity of the different authors on his list, is much the same as that indicated in the miscellaneous allusions to dramatists in the reign of Charles I. Four of the plays were by Fletcher (*Rollo, Duke of Normandy*, *The Lover's Progress*, *The Elder Brother*, and *The Mad Lover*), three were by Jonson (*Catiline*, *Volpone*, and *The Alchemist*), two by Davenant (*The Wits* and *Love and Honour*), and one each by Shakespeare (*Othello*), Shirley (*The Lady of Pleasure*), and Carlell (*The Spartan Ladies*). All but two of these plays appear in the extant lists of performances at the courts of James I and Charles I—a further suggestion that Sir Humphrey was a typical Cavalier in his dramatic taste.

Sir Humphrey's comments on the plays he saw tell us very little about him or about the audience of which he was a part, because in only one instance is his comment coupled with the name of a play, when he calls Shirley's *Lady of Pleasure* 'that rare playe'. On five occasions he says that the play was new—further testimony to the well-known appeal of novelty in the theatre of the time. Three times he calls the plays he saw 'foolish'. One is tempted to think that Sir Humphrey was anticipating some modern readers in their attitude towards many of the love and honour tragi-comedies, but a close reading of the diary suggests that he was more probably expressing annoyance at time wasted in the theatre, since he so frequently chides himself for his theatre attendance in phrases like '& was idle', '& loitred all the day', 'I losete the whole day', 'I loitered att a playe'. Such phrases remind one of the half-hearted struggles of a more famous diarist to resist the lure of the theatre.

THE MARKHAM SUIT

C. W. Wallace in his article on 'Gervase Markham, Dramatist' (*Shakespeare Jahrbuch*, xlvi [1910], 345-50), says, 'The following records are from the Court of Requests, 21 James I (1623), Public Record Office, London. The Bill is preserved among the uncalendered documents, the affidavit in one of the miscellaneous books of that court.' The Bill and affidavit come from Markham's suit to collect the given sums from the persons named. The money had been subscribed 'vpon Bills of Adventure' when Markham proposed to go on foot from London to Berwick, using only 'an ordinary Leape staffe or staffe to leape wthall' for crossing all bodies of water. When he returned after accomplishing the feat, his backers refused to pay, hence the suit in the Court of Requests. I quote the parts of the Bill and affidavit which certainly or possibly refer to theatrical people, the bracketed sums are those which the various individuals 'did seuerallye Assume ... to paye'. The Bill, which is headed 'Gervase Markham vs Thirtynine Defendants, chiefly Actors', was filed 'xvj^{to} die Maij Anno Regni Jacobi Regis Angl francie et Hibrnie xxj^o et Scotie lvj^{to}'.

... to ffrancis Acton att the white harte in the ould Balye London [10s.] to Edmond Barbor on Charkenwell hill [22s.], to Ambrose Broughton of the Crowne office in the Midle Temple London [5s.], to Raphe Keyes att the Crosse Keyes in Knighte Ryder streete London [5s.], to Iohn Woode of Beech Lane London [5s.], to Iohn Trundle att the nobodye in Barbican [5s.], to Henry Gossen over the gate att London bridge [5s.], to Henrye Sheppey a Turner in Chauncerye Lane [5s.], to Richard Robinson att the vpper end of Shoreditch [10s.] to Joseph Taylor in Bishoppsgate neare the Spittle [5s.], to Roberte Gough on the Banckesyde [5s.], to George Burgh att the vpper end of Shoreditch [5s.], to William Patricke on the Banckesyde neare the Bargehouse [5s.], to Roberte Leigh in Clarkenwell Close [5s.] to Richard Perkins att the vpper end of St Iohns Streete [5s.], to Iohn Blanye neare the Red Bull in St Iohns Streete [5s.], to Iohn Cumber in Aldermanburye [5s.], to Thomas Haywarde neare Clarkenwell Hill [5s.], to Edwarde Shakerley in Clarkenwell Close [5s.], to Joseph More att the Harowe in Barbican [5s.], to William Carpenter porter at the Marshallsey [5s.], to Edwarde Knighte att the George Alley in Gouldinge Lane [5s.] to William Penn at the George Alley in Gouldinge lane aforesayd [5s.], to ffrancke Grace att the George Alley in Gouldinge lane aforesayd [10s.] to William Cartwrighte att the vpper end of white Crosse Streete [6s.] to William Stratford att the vpper end of white Crosse Streete aforesayd [5s.], to Richard ffowler in Redcrosse Streete [5s.], to Richard Claytöne in Goulding Lane [5s.], to Abraham Pedle of George

Alley in Gouldinge lane aforesayd [5s.], to Thomas Taylor of George Alley in Gouldinge Lane aforesayd [5s] to Richard Grace in Gouldinge Lane aforesayd [5s.], to Edward Bridge att the vpper end of Shoreditch [5s], to Richard Browne of Toothill Streete [11s.], to Iohn Lowen of Lambeth [10s], to Iohn Rice of the Bancksyde [5s.], to William Robins on Clarkenwell hill [5s], to Thomas Hobbes att the vpper end of Shoreditch [6s. 8d] to Richard Price in White Crosse Streete [5s.] to Robert Keyes of St: Brydes Lane [5s]

The affidavit, which is from Affidavit Book, 21 & 22 James I, Miscellaneous Books, 132, is dated 'xxix^o die Januarij A^o &c 21^o et 57^o'.

'Paull Tey (messenger of this Court) sent to warne diuerte persons at the sute of Gervis Markham gent sayeth that on or about the xxijth day of May last he warned Richard Clayton, Richard Grace, William Stratford and Abraham Pedle gent (all Actor^s at the fortune neere Golding lane) & one Robt Gough gent on the banksyde in theire seuerall persons, and left seuerall notes in wryting for Raphe Keyes wth his wief neere Doctor^s Commons, and for John Trundle at his howse in Barbican, That all & euery of them should vpon the xxvth day of the same moneth make theire personall appearances in this court to answe A bill of complaint at the sute of Gervase Markham gent *plaintiff*.'

HETON'S PAPERS

Peter Cunningham published the following documents in *Shakespeare Society Papers*, iv. 95-100, without discussion or any hint as to source.

The following 'Instructions' are endorsed 'Mr. Heten's Paper'

That the Pattent for electing her M^{ts} Company of Comedians be graunted only to my selfe, that I may alwaies haue a Company in readines at Salisberry Co^t for her M^{ts} service, and that if all or any of the Company goe away from Salisberry Co^t, to play at any other Playhouse already built or hereafter to be built, they from thenceforth to cease to be her M^{ts} servants, and only the Company remayning there to have that hono^r and tytle. My selfe to be sole governo^r of the Company The Company to enter into Articles wth me to continew there for 7 yeares, upon the same condicons they haue had for a yeaer and halfe last past, and such as refuse to be removed, and others placed in their roomes; for if they should continew at libertie as they now are, and haue power to take her M^{ts} service alonge wth them, they wold make use of o^r house but untill they could p'vyde another upon better termes, and then leave us as in one yeaer and halfe of their being here they haue many tymes threatned, when they might not exact any new imposicons upon the housekeepers at their pleasure. And some of them have treated upon Condicons for the Cockpit playhouse, some gone about to begge o^r house from the King, and one nowe of the cheife fellowes, an Agent for one that hath gott a grant¹ from the King, for the building of a new playhouse w^{ch} was intended to be in Fleet Street, w^{ch} noe man can judge that a fellow of o^r Company, and a wellwisher to those that owe the house, would ev'r be an actor in.

When her M^{ts} servants were at the Cockpitt, beinge all at liberty, they disperst themselves to severall Companies, soe that had not my lo. of Dorsett taken care to make up a new Company for the Queene, she had not had any at all.

How much I haue done for the uphoulding of this Company, I gave you some p'ticulers of in a peticon to my lo^r of Dorsett.

And wheras my lo^r of Dorsett had gotten for a former Company at Salisberry Co^t the Princes service, they being left at liberty, took their opportunity of another house, and left the house in Salisberry Co^t destitute both of a service and Company.

This settling of the service and Company upon condicons certane, and of a knowne governo^r, would be the occasion to avoyd

¹ Cunningham says (op. cit., p. 96) that this passage refers to the patent Davenant got in March 1639 for a large new theatre at 3 King's Ordinary in Fleet Street.

many differences and disturbances that hapen both betwene the Company and housekeepers, amongst the Company themselves, and many generall discontents—to the great credit of the house, and p'fitt of the Company.

Richard Heton

One of the Sewers of her M^{ts} Chamber Extraord.

The following document is endorsed, '*Heton's draught of his p'attent'*.

Charles, by the grace of God, King of England, Scotland, Fraunce, and Ireland, Defender of the Faith, &c , To all mayors, sheriffs, justices of the peace, bayliffs, constables, headborrowes, and all other his M^{ts} officers, ministers, and loving subjects, to whom these p'rents shall come, greetinge. Whereas or servant, Richard Heton, one of the Sewers of the Chamber to or deare Consort, the Queene, hath disbursed great somes of money in provyding a convenient Playhouse in Dorset house yard for her M^{ts} Comedians to practise and act Playes in, that they may be there resident and in readines for the said service when they shalbe comanded, and hath lykewise disbursed good somes of money for the maintayning and supporting the said Actors in the sicknes tyme, and other wayes to keepe the said Company together, wthout w^{ch} a great part of them had not bene able to subsist, but the Company had bene utterly ruyned and dispersed. And whereas, upon every smale occasion, for their owne benefite companies of Actors have remov'd from their residence, and dispersed themselves into severall places, soe that noe certaine place of abode is knowne where they may be found when We are pleased to comand their attendance for or owne or or deare Consort's solace, pleasure, and dispot Now, know yee that We, of or especiall grace, certaine knowlege, and meere mocon, haue lycensed and auctorized, and by these or l'res patent doe lycence and auctorize or said servant Richard Heton, or his assignes, from tyme to tyme, and at all tymes hereafter to select, order, direct, sett up, and governe a company of Comedians in the said private house in Dorset house yard, for y^e seruice of or deare Consort the quene, and there to exercise their quality of playinge Comedies, Tragedies, Histories, Pastoralls, Maskes, Enterludes, Moralls, Stageplayes, and such lyke, what they have already studyed, or hereafter shall study or cause to be studyed, as well for the solace and pleasure of or deare Consort, the Queene, and of or selfe, when We shall think fit to see them, as the recreacon of or louing subiects And the said Comedies, Tragedies, Histories, Pastoralls, Maskes, Enterludes, Morralls, Stageplayes, and such like, to shew, act, and exercise, to their best p'fitt and comodity, as well wthin their foresaid playhouse in Dorset house yard, as in any city, university, towne, or borough of or said realmes and dominions, there to sojourne

and abide, if at any tyme they wth their Company and Associats (whom or said servant Richard Heton shall thinke fitting to select) shall have occasion (by reason of sicknes in London or otherwise) to travell, to exercise publikely, to their best pr^{fitt}, comodity, and advantage, their aforesaid Comodies, Tragedies, &c., at all tyme or tymes, (the tyme of Divine service only excepted) before or after supper, wthin any townehalles, guildhalls, moothalls, schoole-houses, or any other convenient places whatsoever. And the same Comedyes, Tragedyes, &c, wth the tymes they are to be acted, to proclayme in such places as afores'd wth drums, trumpets, and by publike bills, if they thinke fitt, Notwithstanding any statute, act, proclamacon, pr^{vision}, restraint, or matter whatsoever to the contrary.

My Intencion for the rest.

That such of the company as will not be ordered and governed by me as of their governor, or shall not by the M^r of his M^{ts} Revells and my selfe bee thought fitt Comedians for her M^{ts} service, I may have power to discharge from the Company, and, wth the advice of the M^r of the Revells, to putt new ones in their places, and those who shalbe soe descharged not to have the honor to be her M^{ts} servants, but only those who shall continew at the aforesaid playhouse. And the said Company not to play at any tyme in any other place but the forsaid playhouse without my consent under my hand in wryting, (lest his M^{ts} service might be neglected) except by speciall comand from one of the Lo. Chamberlaines, or the M^r of his M^{ts} Revells, &c.'

Cunningham says, 'The short memorandum subjoined was found with the preceding documents'. It was indorsed, 'INSTRUCTIONS TOUCHING SALESBERY CORT PLAYHOUSE, 14 SEPTEM., 1639.'

The diffrence betwixt the first Articles and the last.

The housekeep^s enjoy not any one Benefit in the last w^{ch} they had not in the first.

And they paid only by the first.

1, All Repaires of the house.

2, Halfe the gathering pla^cs.

Halfe to the Sweepers of the house, the stagekeep^s, to the Poor, and for caryng away the soyle.

By the last Articles.

We first allow them a Roome or 2 more then they form'ly had. All that was allowed by the former Articles, and

Halfe the Poets wages w^{ch} is 10^s a week.¹

¹ Evidently the theatre paid the poet 20s. a week. This is the wage Brome was to receive from the Salisbury Court according to his contract of August 1638 (see Andrews, *Brome*, pp. 13-15).

Halfe the lycencing of every new play w^{ch} halfe is also xx^s.

And one dayes p'ffitt wholly to themselves every yeare in consideration of their want of stooles on the stage, w^{ch} were taken away by his M^{ts} comand.

We allow them also that was in noe Articles.

Halfe for lights, both waxe and Tallow, w^{ch} halfe all winter is near 5^s a day.

Halfe for coles to all the Roomes

Halfe for rushes, flowers, and strowings on the stage.

Halfe for all the boyes' new gloves at every new play, and every revived play not lately plaid

All the rest of the Articles are some indifferent Rules fitt to be observed for the generall creditt of the house and benfitt of both House-keep^s and Players.

THEATRICAL NOTES FROM CROSFIELD'S DIARY

The following extract is from *The Diary of Thomas Crosfield* (London: Oxford University Press, 1935), edited by Frederick S. Boas.¹ Crosfield was a Fellow of Queen's College, Oxford, whose diary, 1626-40 and 1653-4, contains an interview with Richard Kendall, wardrobe keeper of the Salisbury Court players. The significant entries, pp. 71-3, dated 18 July 1634, follow

One Richard Kendall about y^e age of 50 or upwards, belonging to y^e Company of players of Salsbury Court that came to Oxford this yeare came to see me & related unto me diverse particular stories viz^t

1. of his particular state & education in his youth at Kirkby Lonsdale where he served his Apprenticeship to a Talor, & afterward went to Cambridge where he stayd but little, & then went to London where he became servant to Sir W^m Slingsby—and nowe he is one of ye 2. Keepers of the Wardrobe of the said Company

['Stories' 2, 3, and 4 are not of theatrical interest.]

5 of the severall
Companies of
Players in London
wch are in
number 5

1. The Kings Company at ye private house of Blackfriars
The masters or cheife whereof { Mr Talor
are { Mr Lowen
2. The Queen's servants at ye Phoenix in
Drury Lane Their master Mr Beeston,
Mr Boyer, Shirley Robinson, Clarke—
3. The Princes Servants at ye Red-bull in
St Johns street, ye cheife Mr Cane a
goldsmith, Mr Worth Mr Smith 2000^{l 1} 2
4. The Fortune in Golden Lane, ye cheife Mr
W^m Cartwright, Edward Armestead, John
Buckle, John Kirke
5. The Company of Salisbury Court at ye
further

end of fleet street against ye Conduit The cheife whereof are
1 Mr. Gunnell a Papist 2. Mr John Yongue. 3. Edward Gibbs
a fencer. 4. Timothy Reed. 5 Christofer Goad 6. Sam Thompson.
7 Mr. Staffeild. 8. John Robinson 9. Courteous Grevill.
These are ye cheife whereof 7 are called sharers i e. such as pay
wages to ye servants & equally share in the overplus other ser-
vants there are as 2 Close keepers/Richard

s { Richard
Kendall &c
Anthony
Dover

Of all these Companies y^e first if they please may come to Oxōn,
but none without speciall letters from the Chancellor obtene
by meanes of v^e Secretary to the ViceChancelour / Mr Gunnell

¹ The extract is printed here with the kind permission of Professor Boas.
² Professor Boas says (p. 126), 'I cannot explain "zoophy" here.'

² Professor Boas says (p. 136), 'I cannot explain "2000li" here.'

akin to y^e Nappers¹ A Crosse mischance happened to this company because of a boy y^t quarrelled with a Scholar in y^e Taverne / They came furnished with 14 playes And lodged at y^e Kings Armes, where Franklin hath about 3^l a day while they stay, i e for every play 4 nobles besides y^e benefit of seats —

¹ A well-known Oxford family to whom Crosfield often refers

MISCELLANEOUS
AN ORDER OF THE LORDS AND COMMONS CONCERNING
STAGE-PLAYES¹

Whereas the distressed Estate of Ireland, steeped in her own Blood, and the distracted Estate of England, threatned with a Cloud of Blood, by a Civill Warre, call for all possible meanes to appease and avert the Wrath of God appearing in these Judge-ments, amongst which, Fasting and Prayer having bin often tryed to be very effectuall, have bin lately, and are still enjoyned; and whereas publike Sports doe not well agree with publike Calamities, nor publike Stage-playes with the Seasons of Humiliation, this being an Exercise of sad and pious solemnity, and the other being Spectacles of pleasure, too commonly expressing lasciuious Mirth and Levitie. It is therefore thought fit, and Ordeined by the Lords and Commons in this Parliament Assembled, that while these sad Causes and set times of Humiliation doe continue, publike Stage-Playes shall cease, and bee forborne. Instead of which, are recommended to the people of this Land, the profit-able and seasonable Considerations of Repentance, Reconciliation, and peace with God, which probably may produce outward peace and prosperity, and bring againe Times of Joy and Gladnesse to these Nations.

Die Veneris, Septemb. 2. 1642.

Ordered by the Lords and Commons in Parliament, that this Order be forthwith Printed and published.

John Browne Cler. Parl.

CONTEMPORARY THEATRICAL COMMENT

The following quotations are taken from Edmund Gayton's *Pleasant Notes upon Don Quixote*, 1654.

I have heard, that the Poets of the Fortune and red Bull, had always a mouth-measure for their Actors (who were terrible teare-throats) and made their lines proportionable to their compasse, which were *sesquipedales*, a foot and a halfe. [Page 24]

. . . yet men come not to study at a Play-house, but love such ex-pressions and passages, which with ease insinuate themselves into their capacities . . . to them bring *Jack Drumm's* entertainment, *Greens tu quoque*, the *Devill of Edmunton*, and the like, or if it be on Holy dayes, when Saylers, Water-men, Shoomakers, Butchers and Apprentices are at leisure, then it is good policy to amaze those violent spirits, with some tearing Tragaedy full of fights and skir-mishes: as the *Gulphs* and *Gublins*, *Greeks* and *Trojans*, or the three *London Apprentises*, which commonly ends in six acts, the spectators

¹ Downes, Appendix.

frequently mounting the stage, and making a more bloody Catastrophe amongst themselves, then the Players did I have known upon one of these *Festivals*, but especially at *Shrove-tide*, where the Players have been appointed, notwithstanding their bils to the contrary, to act what the major part of the company had a mind to; sometimes *Tamerlane*, sometimes *Jugurth*, sometimes the Jew of *Malta*, and sometimes parts of all these, and at last, none of the three taking, they were forc'd to undresse and put off their Tragick habits, and conclude the day with the merry milk-maides. And unlesse this were done, and the popular humour satisfied, as sometimes it so fortun'd, that the Players were refractory, the Benches, the tiles, the laths, the stones, Oranges, Apples, Nuts, flew about most liberally, and as there were Mechanicks of all professions, who fell every one to his owne trade, and dissolved a house in an instant, and made a ruine of a stately Fabrick. It was not then the most mimicall nor fighting man, *Fowler*, nor *Andrew Cane* could pacifie; Prologues nor Epilogues would prevaile, the Devil and the fool were quite out of favour. Nothing but noise and tumult fils the house, untill a cogg take 'um, and then to the Bawdy houses, and reforme them, and instantly to the Banks side, where the poor Beares must conclude the riot, and fight twenty dogs at a time beside the Butchers, which sometimes fell into the service; this perform'd, and the Horse and Jack-an-Apes for a jigge, they had sport enough that day for nothing

[Pages 271-2]

HISTORIA HISTRIONICA

HISTORIA HISTRIONICA · An Historical Account of the English-Stage, Shewing The ancient Use, Improvement, and Perfection, of Dramatick Representations, in this Nation. In a Dialogue, of Plays and Players. . London . . 1699. (B M 641 e.15)

A DIALOGUE OF PLAYS AND PLAYERS

Lovewit, Truman.

Lovew. Honest Old Cavalier! well met, 'faith I'm glad to see thee.

Trum. Have a care what you call me. Old, is a Word of Disgrace among the Ladies; to be Honest is to be Poor and Foolish, (as some think) and Cavalier is a Word as much out of Fashion as any of 'em.

Lovew. The more's the pity. But what said the Fortune-Teller in *Ben. Johnson's Mask of Gypsies*, to the then *Lord Privy Seal*,

Honest and Old!

In those the Good Part of a Fortune is told.

Trum. Ben *Johnson*? How dare you name *Ben Johnson* in these times? When we have such a crowd of Poets of a quite different Genius; the least of which thinks himself as well able to correct *Ben. Johnson*, as he could a Country School Mistress that taught to Spell

Lovew. We have indeed, Poets of a different Genius; so are the

Plays But in my Opinion, they are all of 'em (some few excepted) as much inferior to those of former Times, as the Actors now in being (generally speaking) are, compared to *Hart, Mohun, Burt, Lacy, Clun, and Shatterel*, for I can reach no farther backward.

Trum I can; and dare assure you, if my Fancy and Memory are not partial (for Men of my Age are apt to be over indulgent to the thoughts of their youthful Days) I say the Actors that I have seen before the Wars, *Lowin, Tayler, Pollard*, and some others, were almost as far beyond *Hart* and his Company, as those were beyond these now in being.

Lovew. I am willing to believe it, but cannot readily, because I have been told, That those whom I mention'd, were Bred up under the others of your Acquaintance, and follow'd their manner of Action, which is now lost So far, that when the Question has been askt, Why these Players do not revive the *Silent Woman*, and some other of *Johnson's Plays*, (once of highest esteem) they have answer'd, truly, Because there are none now Living who can rightly Humour those Parts, for all who related to the *Black-friers* (where they were Acted in perfection) are now Dead, and almost forgotten.

Trum. 'Tis very true, *Hart* and *Clun*, were bred up Boys at the *Blackfriers*, and Acted Womens Parts, *Hart* was *Robinson's Boy* or *Apprentice*: He Acted the Dutchess in the Tragedy of *the Cardinal*, which was the first Part that gave him Reputation. *Carterwright*, and *Wintershal* belong'd to the private House in *Salisbury-Court*, *Burt* was a Boy first under *Shank* at the *Blackfriers*, then under *Beeston* at the *Cockpit*; and *Mohun*, and *Shatterel* were in the same Condition with him, at the last Place. There *Burt* used to Play the principal Women's Parts, in particular *Clariana in Love's Cruelty*; and at the same time *Mohun* Acted *Bellamente*, which Part he retain'd after the Restauration

Lovew. That I have seen, and can well remember. I wish they had Printed in the last Age (so I call the times before the Rebellion) the Actors Names over against the Parts they Acted, as they have done since the Restauration. And thus one might have guess at the Action of the Men, by the Parts which we now Read in the Old Plays

Trum. It was not the Custome and Usage of those Days, as it hath been since. Yet some few Old Plays there are that have the Names set against the Parts, as, *The Dutchess of Malfy, the Picture; the Roman Actor; the deserving Favourite, the Wild Goose Chase*, (at the *Black-friers*) *the Wedding; the Renegado; the fair Maid of the West, Hannibal and Scipio; King John and Matilda*; (at the *Cockpit*) and *Holland's Leaguer*, (at *Salisbury Court*.)

Lovew. These are but few indeed: But pray Sir, what Master Parts can you remember the Old *Black-friers* Men to Act, in *Johnson, Shakespear, and Fletcher's Plays*.

Trum What I can at present recollect I'll tell you; *Shakespear*, (who as I have heard, was a much better Poet, than Player) *Burbadge*, *Hemmings*, and others of the Older sort, were Dead before I knew the Town, but in my time, before the Wars, *Lowin* used to Act, with mighty Applause, *Falstaffe*, *Moroſe*, *Vulpone*, and *Manmon* in the *Alchymist*, *Melancius* in the *Maid's Tragedy*, and at the same time *Amyntor* was Play'd by *Stephen Hammerton*, (who was at first a most noted and beautiful Woman Actor, but afterwards he acted with equal Grace and Applause, a Young Lover's Part) *Tayler* acted *Hamlet* incomparably well, *Jago*, *Truewit* in the *Silent Woman*, and *Face* in the *Alchymist*, *Swanson* used to Play *Othello*. *Pollard*, and *Robinson* were Comedians, so was *Shank* who used to Act *Sir Roger*, in the *Scornful Lady*. These were of the *Blackfriers*. Those of principal Note at the *Cockpit*, were, *Perkins*, *Michael Bowyer*, *Sumner*, *William Allen*, and *Bird*, eminent Actors and *Robins* a Comedian. Of the other Companies I took little notice.

Lovew. Were there so many Companies?

Trum Before the Wars, there were in being all these Play-houses at the same time. The *Blackfriers*, and *Globe* on the *Bank-side*, a Winter and Summer House, belonging to the same Company called the King's Servants, the *Cockpit* or *Phaenix*, in *Drury-lane*, called the Queen's Servants; the private House in *Salisbury-court*, called the Prince's Servants, the *Fortune* near *White-cross-street*, and the *Red Bull* at the upper end of *St John's-street*. The two last were mostly frequented by Citizens, and the meaner sort of People. All these Companies got Money, and Liv'd in Reputation, especially those of the *Blackfriers*, who were Men of grave and sober Behaviour.

Lovew. Which I admire at, That the Town much less than at present, could then maintain Five Companies, and yet now Two can hardly Subsist.

Trum. Do not wonder, but consider, That tho' the Town was then, perhaps, not much more than half so Populous as now, yet then the Prices were small (there being no Scenes) and better order kept among the Company that came, which made very good People think a Play an Innocent Diversion for an idle Hour or two, the Plays themselves being then, for the most part, more Instructive and Moral. Whereas of late, the Play-houses are so extreamly pestered with Vizard-masks and their Trade, (occasionsg continual Quarrels and Abuses) that many of the more Civilized Part of the Town are uneasy in the Company, and shun the Theater as they would a House of Scandal. It is an Argument of the worth of the Plays and Actors, of the last Age, and easily inferr'd, that they were much beyond ours in this, to consider that they cou'd support themselves meerly from their own Merit; the weight of the Matter, and goodness of the Action, without Scenes

and Machines. Whereas the present Plays with all that shew, can hardly draw an Audience, unless there be the additional Invitation of a *Signior Fideli*, a *Monsier L'abbe*, or some such Foreign Regale prest in the bottom of the Bill.

Lovew. To wave this Digression, I have Read of one *Edward Allin*, a Man so famed for excellent Action, that among *Ben. Johnson's* Epigrams, I find one directed to him, full of Encomium, and concluding thus

*Wear this Renown, 'tis just that who did give
So may Poets Life, by one should Live.*

Was he one of the *Black-friers*?

Trum. Never, as I have heard, (for he was Dead before my time) He was Master of a Company of his own, for whom he Built the *Fortune* Play-house from the Ground, a large, round Brick Building. This is he that grew so Rich that he purchased a great Estate in *Surrey* and elsewhere; and having no Issue, he Built and largely endow'd *Dulwich College*, in the Year 1619, for a Master, a Warden, Four Fellows, Twelve aged poor People, and Twelve poor Boys, &c. A noble Charity.

Lovew. What kind of Playhouses had they before the Wars?

Trum. The *Black-friers*, *Cockpit*, and *Salisbury-court*, were called Private Houses, and were very small to what we see now The *Cockpit* was standing since the Restauration, and *Rhode's* Company Acted there for some time.

Lovew. I have seen that.

Trum. Then you have seen the other two, in effect; for they were all three Built almost exactly alike, for Form and Bigness. Here they had Pits for the Gentry, and Acted by Candle-light. The *Globe*, *Fortune* and *Bull*, were large Houses, and lay partly open to the Weather, and there they alwaies Acted by Daylight.

Lovew. But prithee, *Truman*, what became of these Players when the Stage was put down, and the Rebellion raised?

Trum. Most of 'em, except *Lowin*, *Tayler* and *Pollard*, (who were superannuated) went into the King's Army, and like good Men and true, Serv'd their Old Master, tho' in a different, yet more honourable, Capacity. *Robinson* was Kill'd at the Taking of a Place (I think *Basing House*) by *Harrison*, he that was after Hang'd at *Charing-cross*, who refused him Quarter, and Shot him in the Head when he had laid down his Arms; abusing Scripture at the same time, in saying, *Cursed is he that doth the Work of the Lord negligently*. *Mohun* was a Captain, (and after the Wars were ended here, served in *Flanders*, where he received Pay as a Major) *Hart* was a Lieutenant of Horse under Sir *Thomas Dallison*, in *Prince Rupert's*, Regiment, *Burt* was Cornet in the same Troop, and *Shatterel* Quartermaster. *Allen* of the *Cockpit*, was a Major, and Quarter Master General at *Oxford*. I have not heard of one

of these Players of any Note that sided with the other Party, but only *Swanson*, and he protest himself a Presbyterian, took up the Trade of a Jeweller, and liv'd in *Aldermanbury*, within the Territory of Father *Calamy*. The rest either Lost, or expos'd their Lives for their King When the Wars were over, and the Royalists totally Subdued, most of 'em who were left alive gather'd to *London*, and for a Subsistence endeavour'd to revive their Old Trade, privately. They made up one Company out of all the Scatter'd Members of Several, and in the Winter before the King's Murder, 1648, They ventured to Act some Plays with as much caution and privacy as cou'd be, at the *Cockpit*. They continu'd undisturbed for three or four Days; but at last as they were presenting the Tragedy of the *Bloody Brother*, (in which *Lowin* Acted *Aubrey*, *Tayler Rollo*, *Pollard* the Cook, *Burt Latorch*, and I think *Hart Otto*) a Party of Foot Souldiers beset the House, surprized 'em about the midle of the Play, and carried 'em away in their habits, not admitting them to Shift, to *Hatton-house* then a Prison, where having detain'd them sometime, they Plunder'd them of their Cloths and let 'em loose again. Afterwards in *Oliver's* time, they used to Act privately, three or four Miles, or more, out of Town, now here, now there, sometimes in Noblemen's Houses, in particular *Holland-house* at *Kensington*, where the Nobility and Gentry who met (but in no great Numbers) used to make a Sum for them, each giving a broad Peice, or the like. And *Alexander Goffe*, the Woman Actor at *Blackfriers*, (who had made himself known to Persons of Quality) used to be the Jackal and give notice of Time and Place. At Christmass, and Bartlemew-fair, they used to Bribe the Officer who Commanded the Guard at *Whitehall*, and were thereupon connived at to Act for a few Days, at the *Red Bull*; but were sometimes notwithstanding Disturb'd by Soldiers. Some pickt up a little Money by publishing the Copies of Plays never before Printed, but kept up in Manuscript. For instance, in the Year 1652, *Beaumont and Fletcher's Wild Goose Chace* was Printed in Folio, for the Publick use of all the Ingenious, (as the Title-page says) and private Benefit of John *Lowin* and Joseph *Tayler*, Servants to his late Majesty; and by them Dedicated To the Honour'd few Lovers of Dramatick Poesy: Wherein they modestly intimate their Wants. And that with sufficient Cause; for whatever they were before the Wars, they were, after, reduced to a necessitous Condition. *Lowin* in his latter Days, kept an Inn (the three Pidgions) at *Brentford*, where he Dyed very Old, (for he was an Actor of eminent Note in the Reign of K. James the first) and his Poverty was as great as his Age. *Tayler* Dyed at *Richmond* and was there Buried. *Pollard* who Lived Single, and had a Competent Estate; Retired to some Relations he had in the Country, and there ended his Life. *Perkins* and *Sumner* of the *Cockpit*, kept House together at *Clerkenwel*, and were there

Buried These all Dyed some Years before the Restauration.
What follow'd after, I need not tell you You can easily Re-
member ¹

Some of these Chappel Boys, when they grew Men, became
Actors at the Black-friars; such were *Nathan Feild*, and *John
Underwood*

¹ The above material occupies pp 1-10, the following sentence is from
p. 16.

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